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Backstreets

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NUMBER 12

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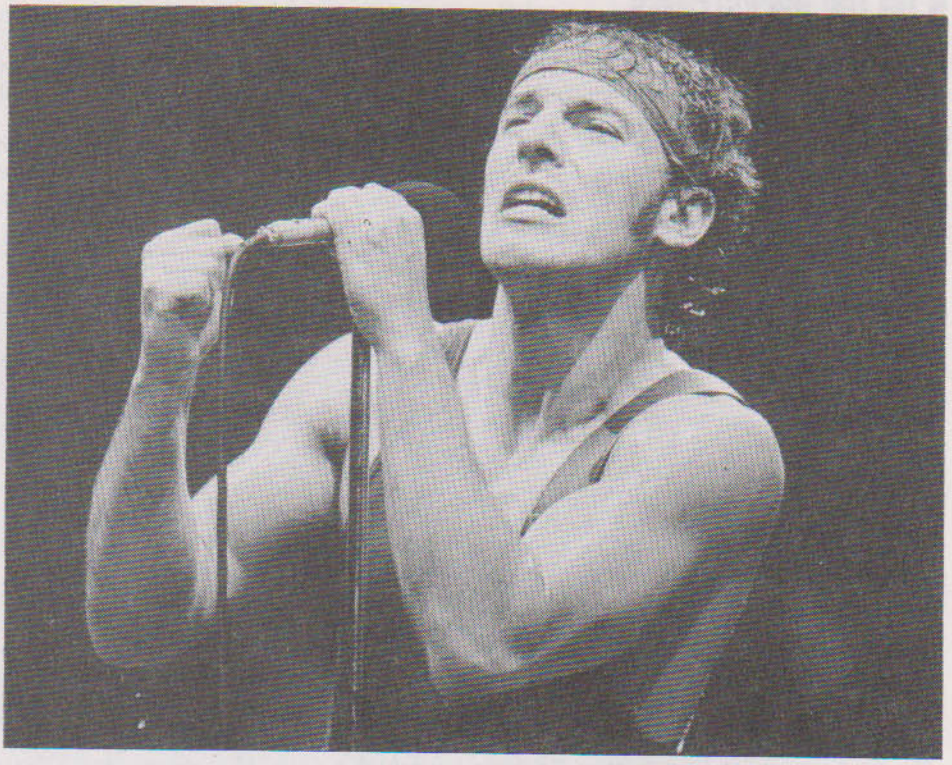
Bruce tour keeps crowds on fire

BROOKS KRAFT PHOTO



BOB ZIMMERMAN PHOTO

Catholic school girls in Philadelphia after meeting Bruce Springsteen.

FOR ALL THE SPRINGSTEEN FANS IN THE New Jersey/New York area it must have seemed like the Grinch stole Christmas. First Bruce Springsteen cancelled his planned New Year's stand at the Nassau Coliseum (some reports said that Bruce was tired, others that he simply wanted the time off) and then, despite truckloads of rumors to the contrary, Bruce failed to show up for La Bamba's Christmas party. Fans who attended the benefit did get an incredible show by Southside, Little Steven, La Bamba, Gary U.S. Bonds, and a host of other Asbury regulars.

In January, the E Street Band began the third leg of their *Born in the USA* tour and continued to follow the strange tour schedule that has had them crisscrossing across America. The third leg of the tour began in Hampton, Virginia on Jan. 4 and 5, then was to be followed by two shows in Indianapolis Jan. 7 and 8; then back east again for a date in Columbia, South Carolina (a scheduled Jan. 11th date in Jackson, Mississippi was still up in the air); shows in Charlotte, North Carolina on Jan. 15 and 16; in Greensboro, North Carolina on Jan. 18 and 19; then north to Providence for shows Jan. 23 and 24; and finally two dates in Syracuse on Jan. 26 and 27. Those dates vary significantly from the original tour schedule (which had the band in Miami on Jan. 6 and Orlando on Jan. 8), so there's no telling just what they may do after Syracuse or if they may add any as yet unscheduled shows on any of the off dates.

What *is* certain is that at all the east coast dates a ticket will be hard to come by—all of the announced January shows sold out in record time. The Syracuse show will be held in the Carrier Dome, reportedly a 50,000 seat football field which will represent the largest audience Springsteen has ever played to. Those shows will, by most reports, end the third leg of the tour, whereafter the band will take a month's rest.

The band should begin their overseas tour in March or April, though Springsteen himself told fans in late December that he wouldn't be in England until May. The early tour plans called for March dates in Australia and Japan, then on to European shows in April and May. These things change quickly, and as of our press deadline there were no confirmed overseas dates.

Early tour plans also had called for another long stand at the Meadowlands before the band took off for overseas. Though no one knows where the tour will go next, what is assured is that Springsteen and the E Street Band could play in the New York/New Jersey area for the next fifty days and sell out every show, so there's little doubt that area will see at least one more series of concerts before the end of this tour.

Springsteen is reportedly tired, which is to be expected after several months on the road doing his legendary shows. The shows have shortened somewhat from the earlier dates, and Springsteen himself seems to be reserving most of his energy for his performances—in Memphis he decided not to tour Graceland with the band, saying he was tired.

Radio stations all across America have been claiming that Springsteen will be visiting their markets "very soon." This is a highly detestable practice designed to pique listener interest because at this point any second swing of the *Born in the USA* tour is nothing but speculation. Our guess is that there will indeed be another leg of the tour through the US, concentrating on some secondary markets, but it surely won't happen for some time (though we'd love to be proven wrong).

What is certain, however, is that Springsteen mania is for real. When WNEW announced, for God-knows-what-reason, that it would have "an important announcement" on an upcoming Bruce Springsteen concert date, close to a thousand people camped out overnight at metropolitan New York ticket outlets. The next morning they found out the announcement was just wishful thinking.

On the backstreets

THOUGH MY FIRST EXPOSURE TO BRUCE Springsteen was at the Bottom Line in 1974, my real love for his music developed over the next year after repeated listenings to the second album. My adolescence was not unlike Springsteen's: I also couldn't play baseball, but I couldn't play the guitar either. When I saw Bruce I was spending my sixteenth year on this earth at art school in New York City, but for the next couple of years I was trapped in a rural western town that rolled up the sidewalks at 5 p.m. I had what was almost a ritualistic routine for listening to Springsteen: I'd cut out all the lights in my room, light a candle underneath this giant tumbleweed I had hanging from the ceiling, stare at the shadows on my wall and listen to "New York City Serenade" *ad nauseam*. Then Springsteen's magic took over and carried me back to New York City, back to romantic switchblade fights, back to nights running from the cops, back to dark-haired Puerto Rican princesses (not that I'd ever seen any of this in New York myself, but then much of Bruce's visions were fantasy too). And stuck in one of the dustiest towns in America, I knew there was another life.

So when I heard the train, when I had the chance to follow the 1984 tour, I had no regrets. Just like Bruce asks, I quit my job, kissed my baby goodbye, said goodbye to my momma and my poppa and followed the tour as long as I could afford.

But even Bruce Springsteen's music can become routine. By the time the tour hit Seattle in October, I was losing faith. I had the flu, my creditors were hassling me, and I found myself for the first time in my life the subject of media attention and misquotes that made me look like a real jerk. *Backstreets* at that point seemed like some great liability: Not only were Springsteen's people less than embracing the magazine (this is an unofficial magazine), but a few ranking members were upset over some of the criticisms (and a few errors) in the last issue and *they* were calling me a jerk too.

So I went into the Tacoma Dome on October 19th with some trepidation, to say the least. But after about ten minutes of the performance, the air felt like it always does just before a storm. And that storm came in the form of Bruce Springsteen who, though rather seriously ill with the flu, stormed through one of the greatest performances I have ever seen. It was an awesome night and it left me and my friends dancing in the parking lot long after the show, long after the last fan had gone home, long after Bruce was back in the hotel, tucked into bed.

It almost seemed to me that Springsteen instinctually knew that there was a fan out there in the audience that had doubt and in response he played a show he knew would leave nothing but believers: Then again, that's the way he plays every show, as if there was no other. In any case, that night I once again felt the magic that Springsteen used to create for me as an adolescent—watching that tumbleweed spin around while Rosie and Spanish Johnny slowdanced.

Well, on to some business. If you're writing us about anything (particularly if you're changing your address), include the address we have for you on file so we can easily find you in our records. And whenever you write us, it speeds things up if you write on your envelope what it concerns (i.e., Subscription Department). Once again, we're always looking for reader contributions in the form of photographs and articles.

Also remember that we welcome any help you might want to give *Backstreets*. If there's an upcoming Bruce (or Little Steven) concert in your area and you'd be willing to help hand out brochures, please let us know, or even if you'd want to leave some in your local record store. The magazine is continuing to grow, though our basic concept will probably always mean we'll have to count on subscribers for support rather than advertisers.

I'd like to thank this magazine's readers for their continued support and for all the wonderful letters you all send. I also want to urge this magazine's readership to direct a few of those letters towards Springsteen's office and let them know what you really think of *Backstreets*, be it good or bad. Remember, we're not officially associated with Springsteen's organization (their choice, not ours), but I think they'd enjoy hearing what you think of the magazine. And while you're at it you might want to bug Bruce about giving *Backstreets* an interview: though this magazine doesn't have the media power of his other choices for interviews, it does have a readership that represents his most loyal and interested following. In any case, drop them a line and tell them honestly what you think of *Backstreets*. The address is Jon Landau Management, 136 E. 57th St., New York, NY 10022. This address, incidentally, is the best address to use if you want to write a personal letter to Springsteen himself. No Surrender. . . .

—Charles R. Cross

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Backstreets

A BOSS MAGAZINE FOR BRUCE FANS!

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And special thanks to the many others, all rockers, without whose help this wouldn't have been possible.

Front cover photo: Brooks Kraft

"All my life I fought that fight,
The one I can't ever win,
And everyday it just gets harder to live,
The dream I'm believing' in. . . ."

Off the wall

The back cover of this issue features our usual Off the Wall section, this time with the unusual Israeli poster made to promote *Born in the USA*. The original is in full color and is gigantic—don't ask us what the Hebrew says, though.

On lips

LOVE LETTERS: THE SPRINGSTEEN ORganization informs us that we were in error in reporting the item on Joyce Heiser showing up at a show and being kept out of Bruce's sight. Heiser and Springsteen are friends and she has an unlimited pass allowing her complete access at any show of her choice. While on this subject, we've decided to make it a policy in the future to leave Bruce Springsteen's personal life alone. Apart from reporting statements made by Springsteen himself, we've decided that any other speculation or rumor represents an intrusion to his privacy. When you're a public figure of his stature the quality of your life is negatively affected by the media. In the future, we'll leave the subject of Mr. Springsteen's love life to the tabloids, since we care about the guy and hope that he is always able to live the normal life of a guy from Jersey who doesn't want to be treated as anything special. . . .

NILS NEWS: On the subject of errors, Nils Lofgren tells us through a source that he was misquoted in the last *Backstreets* in regards to his comments on money. We also made a mistake when we said Lofgren's *Wonderland* album was on A&M—the album is actually on Backstreet Records (don't know how we could have screwed that one up). We can't plug *Wonderland* enough—it's part of the intermission tape on the current Springsteen tour, and every time we hear it the record sounds better. Put quite simply, it is a *great* album and if you don't own a copy you owe it to yourself to run out and get one this minute if you can still find it. Lofgren has a new record deal and the upcoming break from touring should give him time to record some new material. . . . During the last break Nils took time off to see the Prince show in Washington, D.C. . . . Though Nils' backflip is no longer worked into the current show (as "Rosalita" is usually dropped), his background vocals are playing more of a promiment role and he is coming into his own as a band member. His contributions to "Dancing in the Dark," particularly, are wonderful and hearing the song on record now, without his refrain, is a letdown. Keep rockin', Nils. . . .

RADIO, RADIO: WNEW, which every chance it gets touts itself as "The Springsteen Station," had a contest a few months back for the best rock song. The winner? "Stairway to Heaven," of course, the favorite tune of all time for adolescents to bash their heads to. Bruce came in #2 with "Born to Run." A few other Springsteen songs charted high including "Thunder Road" (#13); "Jungleland" (#16); "Rosalita" (#27); "Dancing in the Dark" (#56); "Backstreets" (#123); and "New York City Serenade" (#171). "Hungry Heart" was all the way back at #533, and WNEW's listeners showed good taste again when they at least picked "Be True," though it was way back at #785. When *Backstreets* conducted a poll of its readers a couple of years ago, "Backstreets" turned out to be the number one Springsteen song with "Roulette" a close runner-up. . . .

DAVID DUBOIS PHOTO

MEDIA MADNESS: Never before has Bruce Springsteen been plastered over so many magazine covers and such a hot item on television and radio! The list of articles and stories grows each week. So far the *Rolling Stone* interview by Kurt Loder is the very best—Springsteen comes across just as he really is: intelligent, concerned and very aware of his own strengths and weaknesses. We mistakenly reported last time around that Chet Flippo's *People* article was based on a quick meeting: He proves us wrong by his insightful article and interview in *Musician*. The *People* article, while it won't win a Pulitzer Prize, was also about as well done as *People* could be. One of our readers reminded us that a short article on Springsteen also appeared in the very first issue of *People* in 1974. *People* ran a nice outtake picture from the second album cover photo session and wrote about Bruce being "the next Dylan." . . . Springsteen has been all over the tube lately, with his MTV interview, his Entertainment Tonight story and a short spot on CBS Evening News. . . . Other less splashy appearances include a six-minute segment Evening Magazine did on Clarence Clemons with some short clips from the current show and a couple of Bruce song appearances on the soaps: "I'm on Fire" was featured as Liz and Carlo's song on *Days of our Lives* and in a recent *Glitter* the character Chip says, ". . . but she's the boss's niece." A woman replies, "I don't care if she's Bruce Springsteen's niece!" Clearly the highpoint of Bruce's career. . . . On a more serious note, the *New York Daily News* reports that Clarence, Nils and Max each filmed a 30 second spot against drunk driving. . . .

POLITICAL BRUCE: While all the huff about Reagan was going on, the Pennsylvania House unanimously adopted a resolution proclaiming Bruce Springsteen "the Boss of rock 'n' roll." Though we'd be the first to support a Bruce/Clarence ticket, don't you think these guys have better things to do with their time? . . . Speaking of votes, the "Dancing in the Dark" remix won the Best Remix award at the recent CMJ music awards. Prince won artist of the year. . . . While in L.A., Bruce saw the Shadow Minstrels and went backstage to congratulate the band. He struck up a friendship and invited the lead singer, T. J. Murphy, to his upcoming L.A. shows. When Murphy couldn't make it, being out of town at the time, he figured Springsteen wouldn't remember anyways. Bruce did, calling up Murphy and then flying him out to Phoenix to catch the show there. . . .

WANNA CHANGE MY CLOTHES: Fans who are fond of Bruce's onstage attire will be glad to know that they too can wear a Boss shirt. We don't mean a ripped-up J. C. Penney special, but instead a Broadway Motors t-shirt that Bruce wore frequently during the first leg of the tour. It's available by mail from Broadway Motors, 565 Broadway, Westwood, NJ 07675. Shirts are $7 and come in small, medium, large, extra large, double extra large and triple extra large.

Reagan cites Bruce: Bruce cites 'Nebraska'

BY NICHOLAS DELUCA

IT ALL BEGAN WHEN THE *NATIONAL REview*, a conservative journal, cited albums by Bruce Springsteen and Little Steven as notable highlights (*Born in the USA*, *Voice of America*) of a new, patriotic trend in American rock music. Soon afterwards George Will, a syndicated columnist and former Reagan speech writer, wrote a column detailing a surprisingly exciting performance he had seen at a recent Springsteen concert (Will had been invited by Max Weinberg). Finally President Reagan himself, speaking at a campaign rally in Hammonton, N.J., in September, invoked the rock star's name in declaring that America's future lies in the dreams of its people. "It rests in the message of hope in songs so many young Americans admire: New Jersey's own Bruce Springsteen," Reagan said. "And helping make those dreams come true is what this job of mine is all about."

What Reagan and the barrage of news reports that followed failed to remember was that on November 5, 1980, the night after Ronald Reagan's first election, Bruce Springsteen walked on stage in Phoenix, Arizona, and instead of bursting into song he mused to the audience, "I'm not sure what you think about what happened last night, but I think it's pretty terrifying." He then played a screaming version of "Badlands," a personal indictment of life in America.

For Springsteen, the Reagan comment was something of a nightmare come to life. He found himself the subject of jokes from barrooms to the Tonight Show, all because of something he had no control over. Worse yet, the Mondale camp immediately responded, denouncing Reagan's reference to Springsteen and claiming the Boss was in their political arena.

Springsteen himself greatly agonized over how to react and finally in Pittsburgh he responded, noting the President's comments with apparent anger. He quipped about which of his albums was Mr. Reagan's favorite and speculated that the President had not listened to *Nebraska* very often. He let three songs from that album speak for him, and the relevancy of "Johnny 99," "Reason to Believe," and "Mansion on the Hill" seemed especially important. Introducing "My Hometown," he noted that America had lost touch with its dream.

The following night he elaborated: "There's something really dangerous happening to us out there. We're slowly being split into two different Americas. Things are getting taken from people that need them and given to people that don't need them. There's a promise getting broken. I don't think the American Dream was that everyone was going to make it or that everyone was going to make a billion dollars. But it was that everyone was going to have an opportunity and the chance to live a life with some decency and a chance for some self-respect."

Bruce was even more to the point when he told *Rolling Stone* in October, "And you see the Reagan reelection ads on TV—you know: 'It's morning in America.' And you say, well, it's not morning in Pittsburgh. It's not morning above 125th Street in New York. It's midnight, and, like, there's a bad moon risin'. And that's why when Reagan mentioned my name in New Jersey, I felt it was another manipulation, and I had to disassociate my self from the president's kind words."

The real irony of Reagan's and Will's comments is that his music is diametrically opposite in theme from those ideas which they associate him with. The New Right has an obnoxious habit of claiming association with anyone or thing that is a positive representation of traditional values like: hard work, familial responsibility, friendship, perseverance, etc. Since Springsteen has always espoused the importance of such qualities, they have decided to claim him as one of their own. Springsteen's stoic individualism and communal mores have always been noticeably tinged with an understanding that, even though most people do not help each other, they should. He suggests that it is up to all of us to remain responsible and compassionate while the New Right thrives on an everyone-helping-themselves attitude.

Please call him Rick

IN THE PAST YEAR THE NUMBER OF SPRINGsteen parody records released almost rivals that of actual Bruce Springsteen records: The Bruce parodies are almost a genre in themselves now. The latest is from Rick Springfield, who has long been confused by the American public with the Boss (the names being only remotely similar). Springfield calls his record "Bruce," and we don't need to tell you Bruce who. From the album, *Beautiful Feelings*, and also released as a 45, the record outlines some of the confusion Springfield has suffered because of the similar name. He sings: "I got this name and he's got this name too and they're kind of close/ Only a blind crazy fool would think I was him/ It's like saying green is blue."

Springfield goes on to tell the story of picking up a girl at a party and having her scream out "Bruce" while making love. The next verse relates one time he met a kid who seemed very impressed and told him, "I thought *Born to Run* was one of your best." Finally, in the third verse Springfield says even his mom called him Bruce.

Strangely enough, the single has been a big hit and at one point even was positioned above "Born in the USA" on the charts. Maybe its success will help clear up the confusion in the mind of Springsteen fans' mothers who say, "Bruce Springsteen? Isn't he the guy who was on General Hospital?"

MTV winner has the Boss for a boss

FOR ANY SPRINGSTEEN FAN IT WAS A dream of a lifetime: A week of working as a roadie for The Boss, getting paid for hanging out with Springsteen and ending up with an autographed guitar at the end. It was MTV's "On the Road with Bruce Springsteen" contest and for Brian Zarembski, a 22-year-old grocery clerk from Hanover Park, Illinois, it was a dream come true. Zarembski sent in 113 postcards and one of them was the lucky winner.

"I was hoping to win, but I didn't really expect to," Zarembski told *Backstreets*. "When they called and told me, it was hard to believe. I said, 'no, no, not me!' "

Zarembski has been a Springsteen fan since 1979 and has seen all of Springsteen's Chicago concerts for the last few years. In error we reported last issue that Zarembski didn't subscribe to *Backstreets*, but we were wrong: He's been a subscriber for a year.

Not only did he win the MTV contest, he also was the victim of a few weird phone calls from other Springsteen fans after the announcement that he was the winner. "People called me from all over," he said. "I guess they just wanted to know that somebody really won. One guy from Massachusetts was swearing at me and all—it was strange."

Zarembski said he enjoyed working with the crew and also getting to see the soundchecks, which sometimes included unreleased tunes like "Mountain of Love."

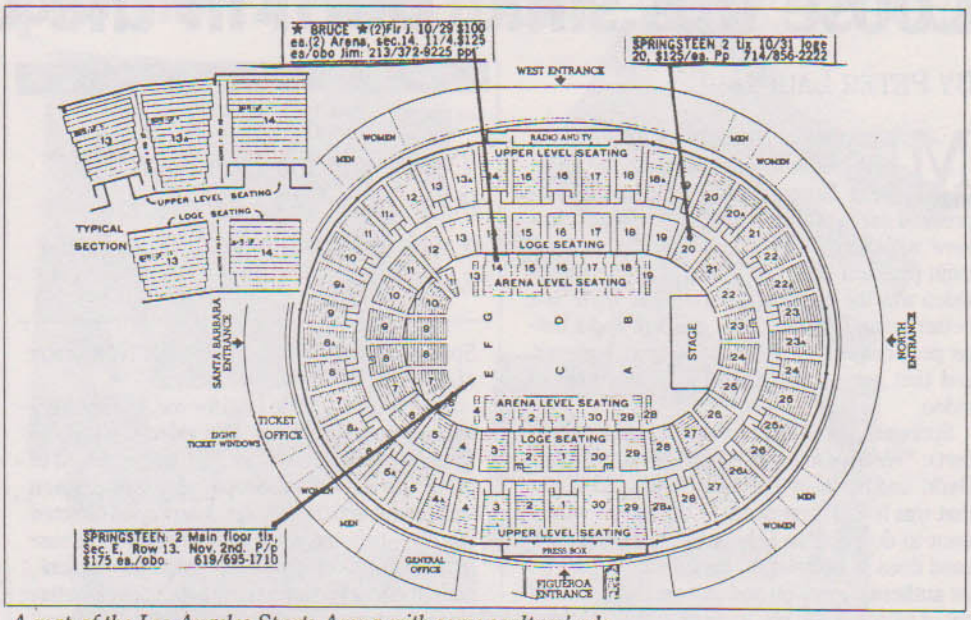
Ticket scalping: The scum also rises

DURING HIS NOVEMBER 3, 1980 SHOW IN Los Angeles, Bruce Springsteen quieted his band down and made a statement to the crowd. "I wanna make an announcement," he said. "Every night since we've been here I've been telling you about the problems you guys got here with ticket gouging and ticket scalping in Los Angeles. I just wanna let you know that you can do something about it and if you're having to pay outrageous prices for seats at a show, you ain't supposed to. The highest price is supposed to be be twelve dollars and fifty cents to get in here and if you're paying more than than you're getting ripped off. . . . Besides, I get in for free."

Despite Springsteen's protestations four years ago, ticket scalping is still legal in California. When you combine that fact with certain Californians' immense disregard for money, and compound that with the high demand for Springsteen tickets, you get something akin to letting a shark loose in a butcher shop. By every account, the scalping situation for Springsteen's recent two shows in Oakland and six nights in Los Angeles were tainted by some of the greediest scalping in the history of that scumful profession.

It started in Oakland when tickets first went on sale at the close to 100 Ticketron outlets in the Bay Area. Springsteen only announced two shows for the Oakland Coliseum, which, when you consider he's playing four shows in North Carolina, doesn't make a whole lot of sense to start with. The demand was tremendous, with thousands of people camping overnight. Many of those people found out, however, after sleeping out all night, that by the time the doors opened at some ticket outlets and the computers, which kept breaking down, were fixed, all the tickets had been sold. Why? Because employees bought all the tickets. Bill Graham, the Bay Area's Mr. Promoter, called it the worst situation he'd seen in his 19 years in the business. Graham announced that some ticket outlet employees would be fired, and he demanded that employees turn their tickets back in.

Some Bay Area fans thought they'd find solace in the six Los Angeles shows, but once again the greed of ticket scalpers put an end to that. Scalping is such a lucrative business in Los Angeles that many ticket outlets don't even bother selling their tickets to fans—they just turn their tickets over to the scalpers. The scalpers are also so well organized in Los Angeles that they had armies of employees waiting in line even before the sale date was announced.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A map of the Los Angeles Sports Arena with some scalpers' ads.

And if that wasn't bad enough, there were many reported incidents of out and out bribery. Because of the long lines at Los Angeles outlets, some outlets handed out priority numbers and scalpers were seen exchanging wads of cash for high priority numbers. Over 100,000 tickets for the Los Angeles shows were gone within two hours of going on sale, and many of those tickets did not go to fans who had stayed overnight for them.

In Los Angeles you had to pay scalpers $100 for any seat to any of the six shows. And that $100 would buy you a seat so far away Springsteen would be no bigger than a penny. For a good seat you could expect to pay upwards of $300 and there were reports of some of the choice seats selling for in excess of $1000. That's $1000 for a ticket that originally cost someone $16.50, a profit of $983.50, not bad for five minutes of work.

There was a minor uproar over the dispersal of tickets in L.A., with promoters pledging that some employees would be fired. The scalping situation was a hot topic in the letters section of the L.A. *Times*, but that was about all the action.

This time around Springsteen didn't mention scalpers during his onstage remarks. A spokesperson for his organization said that scalping was out of control in Los Angeles and that as long as fans were willing to pay such prices and scalping was legal, there wasn't much that could be done about it.

What Springsteen could do is hold back more tickets for day-of-show sales, play more dates in each area, and hire some of his own security guards to police the selling of the tickets .

STU REID GRAPHIC

The day Bruce met Michael

IT WAS BOUND TO HAPPEN, WE GUESS, AND it finally did this summer in Philadelphia: Bruce met Michael Jackson. The scene was backstage after the Jacksons' Philly concert (which Springsteen attended), and *People* magazine at least thought it was important enough they called it "Summit Meeting" in their all-Michael issue.

Reports have it that Springsteen was just his usual self while Jackson seemed nervous and insecure. They talked for about 15 minutes while the rest of the crowd backstage watched. Jackson mentioned he'd read the *People* article on Springsteen; Bruce complimented Michael on his show. Jackson did let out a little of his personality when he asked Bruce about the stories Springsteen tells on stage. Springsteen said, "They go wild when you just talk." Jackson said, "Oh, I could never do that. It feels like people are learning something about you they shouldn't know." Michael also related that he doesn't go out after his concerts. "I can't," he said. "Too many people would bother me."

Reports of a duet between the two on "Bobby/Billy Jean" were greatly exaggerated.

The usual On Collecting feature reviewing live releases will appear in the next issue and will outline all the new live releases concerning the new tour.

On video

Loose lips sink 'Born in the USA' video

BY PETER LAUBER

MY VIEWS ON THE NEW "BORN IN THE USA" video are pretty much the same ideas Bruce Springsteen himself expressed earlier this summer when in an interview with English dj Roger Scott he said the main problem with his "Dancing in the Dark" video was the lip sync. "Born in the USA" is a better song, a better video concept and a better performance—it's a worse lip sync, however, and that gets in the way of my enjoyment of video.

Springsteen told Scott (after the Hartford concert): "We tried one [video] with 'Dancing in the Dark,' and basically the thing I didn't like about that was it was lip synced. Which is not what I want to do because I think the best thing our band does is address the moment. And we go for authentic emotion and that gets all knocked out of whack when you're singing to something you recorded a long time ago. It was kind of an experiment."

After his experiment with "Dancing in the Dark," and after expressing these comments, the "Born in the USA" video comes as a great surprise to me. Not only is the song lip synced (a bad idea in the first place), but technically the lip sync is unprofessional and about a third of the footage of Springsteen is clearly off from the sound. Furthermore, the song is such a powerhouse live that I just don't understand why

"We tried one video with 'Dancing in the Dark' and the thing I didn't like about that was it was lip synced. Which is not what I want. . . ."

Springsteen chose not to release a live version of the song on the video track.

That problem aside (and for me, the lip syncing is a major problem), this video is a step up from "Dancing in the Dark," since it attempts to bring the American people that Springsteen sings about into the footage. John Sayles directed this clip—he's one of the wunderkinds of the new American cinema and a fellow Jersey resident. His film work includes the independent masterpiece "Return of the Secaucus Seven," "Llana," his new film "Brother From Another Planet," and "Baby It's You," a 1983 film that made extensive use of Springsteen songs on the soundtrack. With "Baby It's You," Sayles brilliantly achieved a visual setting that befits Springsteen's music so he would seem like a perfect choice for a Springsteen video.

Sayles uses footage from the Los Angeles shows here and the live material is fantastic. But the live version of the song is significantly different from the record mix, so it comes as no surprise that Springsteen's vocals are off cue. The live vocals on this song are so much more powerful than the record's that it seems strange to see Springsteen really pushing a note on the video when the soundtrack has long ago left that verse. This is a very hard performance to sync with the record mix, but I have to think a better technical job could have been done here: The video industry has evolved to a state today where even the most marginal group would have avoided technical errors like this.

The footage of the steelworkers, the abandoned factories and the faces of the American people work well here interposed with the live footage—Sayles avoids the urge to go too far with the images, and rather than trying to illustrate the song too closely, he gives it needed room.

There's no doubt in my mind that Springsteen is one of the most dynamic visual performers in the history of rock 'n' roll. The two videos from *Born in the USA*, however, come nowhere near to expressing the intensity of his live performances and both still look pale to the rough "Rosalita" clip. Bruce has had bad luck with his videos so far, I think. When I see a fantastic video like "I Would Die 4 You," the 14-minute clip by Prince, it makes Springsteen's videos look so lifeless and weak, though I know Springsteen on any night could dance the Jockey underwear off of Prince. The great Bruce Springsteen video still remains unmade, but I'm sure it will be worth the wait.

Baker adds chimes to new remix

BY STEVE REED

THE RECENT RELEASE OF "BORN IN THE USA" remixed by Arthur Baker as a 12" now means that all three of the singles off the new album have been remixed and released in this format. Previous to *Born in the USA*, Bruce Springsteen had never remixed any of his material once it made in on record. What many fans fail to note (including Charles R. Cross in the last *Backstreets*) is that Bruce Springsteen himself still has yet to remix any of these songs.

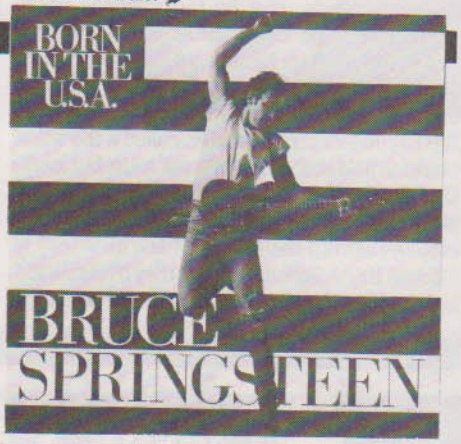
These 12"'s are not Bruce Springsteen records: They are Arthur Baker records, and the Springsteen name is deceptive. These records were created in Baker's studio, and Springsteen himself had almost zero involvement in these projects except allowing them to be done in the first place.

The 12"'s have been the subject of a great controversy among Springsteen fans, with most fans I know giving the remixes the thumbs down sign, while most non-Springsteen fans (at least those who frequent discos) seem to like the remixes. My personal feeling is that Baker simply has no feel for the early rock 'n' roll sound that Springsteen's music is rooted in .

The great mystery to me, and to most Springsteen fans I know, is how an artist who agonizes for years over each record can so easily turn his handiwork over to Baker, who, whether you consider him a butcher or a genius, has forever dramatically changed the sound of these songs on these remixes.

Of the three I like "Cover Me" the best and "Born in the USA" the least. "Cover Me" was one of the songs on the record that least intrigued me to start, and since I had a weaker emotional attachment to it, the disco version was easier to take. I like the conga drums, and the beat really is more danceable than the original mix.

"Born in the USA" is a complete failure because of the opposite reason. I have a deep, personal response to the album's mix of the song and the remix seems to fly in the face of everything the song is about. It's a case of the technique and the medium helping to further the emotion: The raw, earthy, sound of the album mix enhances the lyrics and greatens the power of this look at the American dream. By creating a disco mix, complete with chimes and bells, Baker has sanitized a powerful tune into a harmless little patriotic ditty: the opposite of what



Springsteen originally intended. "Born in the USA" in its original form is biting—the whole premise behind a disco remix (creating smooth, even beat so people can dance to it) is antithetical to the original song's purpose.

I have more faith in Bruce Springsteen's musical intuitition than I do in Arthur Baker's disco remixes, so I'll still support Bruce through any experimentation he may want to try. But next time he does a 12" I'd like to see Springsteen, Steve Van Zandt and Bob Clearmountain get together in the studio and see what they can come up with for a remix. It might take them ten times as long as Baker (who just whips these things out), but I'm sure the results would be more to my liking.

New single, 12", promo 12' and more

IN MID-OCTOBER, CBS RELEASED THE third single off *Born in the USA*, the title track backed with a new non-LP song, "Shut Out the Lights." It came in the US with a picture sleeve using the red, white and blue design common with other aspects of the album's marketing. It's the best single yet off the new record but chartwise it seemed timed a little too late and it had yet to break the top ten as of press deadline. There was also a 7" promo with a similar promo picture sleeve.

Additionally, a 12" remix of the title track was also reportedly being released as of our deadline. Reports say it's the most successful of the remixes yet; Arthur Baker is responsible for this one too.

In conjunction with the 7", CBS released a promo 12" of "Born in the USA" backed with "Shut Out the Lights," "Pink Cadillac," "Jersey Girl" and "Santa Claus," a nice idea that comes in a sleeve that's a doctored and colored version of the original album art. It has not yet become available commercially though that wouldn't surprise us.

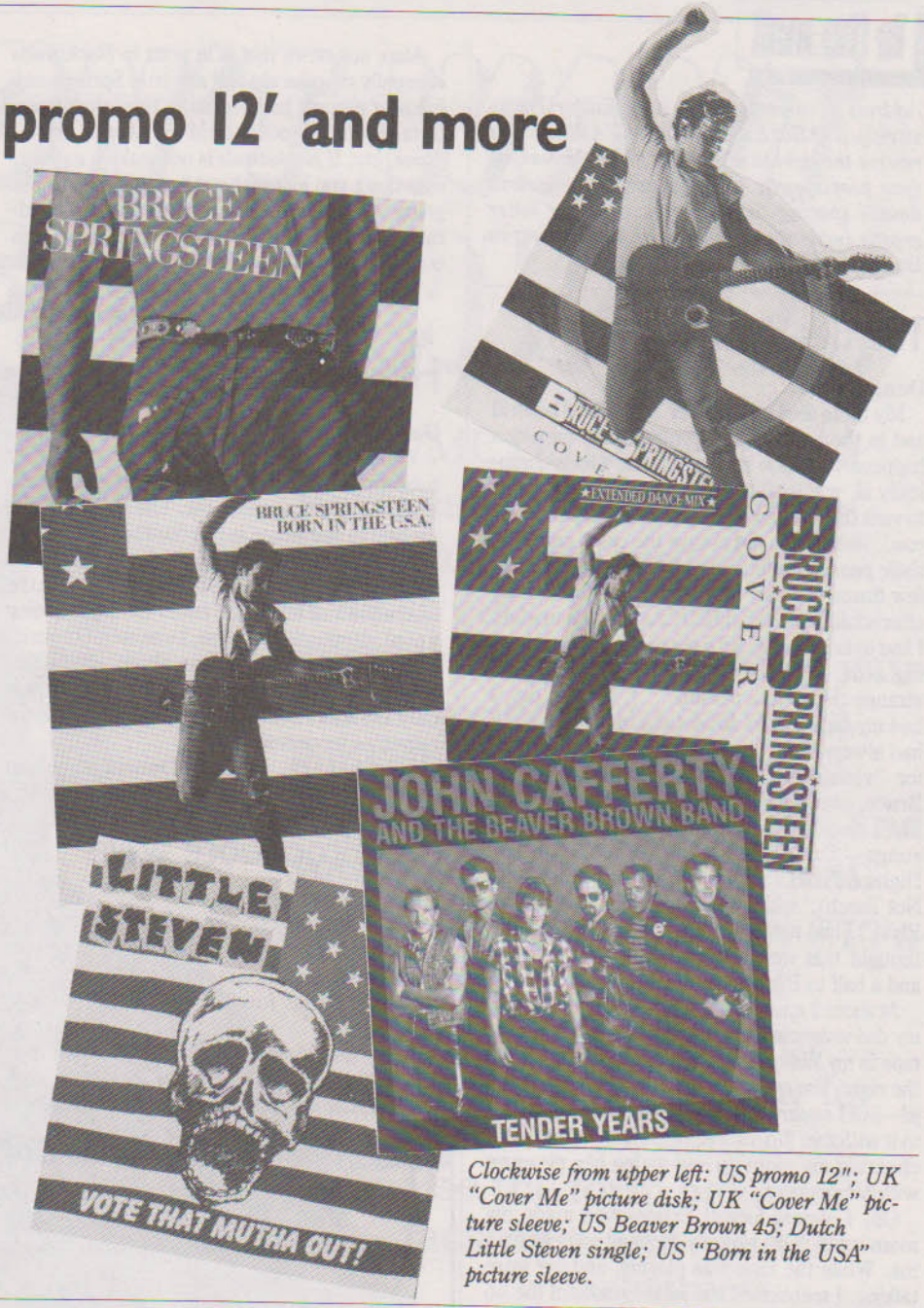
Since we last reported, "Cover Me" was released as a 12" in the US, Holland, Australia, Canada and Japan (and probably elsewhere too) with four different mixes including two dub mixes. The sleeve is an enlarged version of the 45's art (the Canadian pressing has different colors). A similar 12" featuring one remix of "Cover Me" backed with "Jersey Girl" and with another "Dancin' in the Dark" remix was released in the UK—this version featured a unique attractively designed cover.

The coolest item released in the last few months also comes from England: It's the UK picture disc of "Cover Me" which features a great cut-out Bruce à la the promo poster of the album (commonly known as the jumping in the air pose). The record itself is only five inches in diameter with Bruce's arm, leg and guitar extending over the edge. It's a beautiful, full color picture disc and was commercially available in England. Like the "Pink Cadillac" picture disc, it had limited distribution and was not imported into the US in quantity, keeping the collectible prices very high.

As a promotional item in the US, CBS released a blanket with "Cover Me" silkscreened on it which was given away to radio stations and the like. The blanket was made in a very limited quantity, similar to the baseball cap that came out with the album's release.

The Hall of Fame 45s "Hungry Heart" b/w "Fade Away" and "Born to Run" b/w "Spirits in the Night" were reissued again, this time with a grey label and Hall of Fame sleeve. The red label reissues are now out of print.

Around the world *Born in the USA* was released in Hong Kong and South Africa and Argentina. South Africa also issued "Cover Me" as a single. Japan released several oddball items including a promo 12" of "Dancing" backed with a Bonnie Tyler song "Holding Out for a Hero" (spine says "Bruce Springsteen disco sampler") and another 12" promo of "Dancing" and "Cover Me" backed with a Laura Branigan song. We also heard that there is one 45 issued in Greece: "Born to Run" with a CBS sleeve was issued as a promo only.



Clockwise from upper left: US promo 12"; UK "Cover Me" picture disk; UK "Cover Me" picture sleeve; US Beaver Brown 45; Dutch Little Steven single; US "Born in the USA" picture sleeve.

Still no word on any official live Bruce Springsteen record. A source in Bruce Springsteen's organization called the often rumored live record wishful thinking and said nothing was in the works for the immediate future. It still remains the most obvious Springsteen record yet to be released so hopefully it will one day surface.

Little Steven kept busy when not jamming with Bruce or playing Europe. In the US he released "Undefeated" b/w "Justice" as a single (it didn't chart) and a promo 12" of the same with a stamped cover was released. In Europe, however, Steve's career continues to grow: In late October he released "Vote That Mutha Out"—we don't need to tell you what this one was about, though too bad Steven didn't put it out in the US. The 45 was backed with "I am a Patriot" and came with a great wild picture sleeve superimposing a skull onto the American flag (finally a picture sleeve we can get behind). Right on, Steven.

John Cafferty and the Beaver Brown Band continued to ride the crest of their growing success. They'll have a new album of original material out soon (this time not on a soundtrack) but in the meantime they've released a second single, "Tender Years" b/w "Down on my Knees." The 45 comes with a great full color picture sleeve of the band (perhaps intended to clear up confusion created by the "Eddie and the Cruisers" name on their record) and a promo 12" was also issued.

John Eddie and the Front Street Runners (reported on in our last issue) have recently signed a major label record deal with release planned for the late spring.

In the mail

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

The ties that bind

Dear Editor:

My mom died on October 10th. She'd been ill and in the hospital for months. As sometimes happens when you know someone who is chronically ill, you tend to find reasons for *not* going to visit them, thinking, "There's always tomorrow." Well, that's not always the case, and after their passing, you remember in detail the last few times you saw them. I remember Sunday afternoon, September 30th. As was my custom, I *had* to bring music with me to keep from throwing a fit. (Watching someone suffer can do strange things to a person. . .). On this day, I had my tape of *The River* with me. Mom and I had always been close, even sharing a passion for "vintage rock" (50's). I knew she'd like Bruce, especially after a bit of background info. She'd decided that she especially liked three songs—"Drive All Night," "Wreck On The Highway," and "You Can Look (But You Better Not Touch)," which she said "sounded a lot like Elvis." I had to laugh when she said that, and I thought that would probably be a compliment and a half to Bruce if he knew.

At about 2 a.m. on the 10th, an hour or so after my dad woke me to say mom was dead, I put that tape in my Walkman and listened to it the rest of the night. You can think I'm bats—I never denied it!—but I *swear* I felt like my mom was listening to it with me. I'm just really grateful to Bruce for cheering my mom up and giving her pleasure with his music.

Oh, I almost forgot! Bruce even made my mom laugh. This is really strange, so bear with me. While the tape was playing, and we were talking, I mentioned the jacket photo of the 45 "Cover Me." I remember saying, "I *think* it's his car, anyway, it must've failed inspection in June sometime, 'cause the sticker had a 7 on it . . . ." I didn't say it in a funny way, just sort of in passing, but for a reason I still don't understand, it struck her funny. She had so few reasons to laugh—I'm glad I gave her one (with help from Bruce's Chevy. . .).

Well, that's it for now. I adore your magazine.

Rosie Meyerhofer
Somerset, NJ

One in a million

Dear Editor:

I don't know why you people waste your time publishing *Backstreets*. Charles R. Cross spends every issue trying to get a reader to subscribe to a fanzine filled with articles (which he wrote) that are nothing more than his interpretations of what Dave Marsh wrote about in "Born to Run" and what Bruce says in his songs.

Also, any news that is in print in *Backstreets* is usually months old and any true Springsteen follower already had access to this information through word of mouth or MTV, *Creem*, *Rolling Stone*, etc. If *Backstreets* is not making a profit, why don't you just disband because you're not going to. Your subscribers must all be second-rate Springsteen fans who like wasting ten bucks. Your magazine belongs in an outhouse.

Mike Yokmanic
Pittsburgh, PA

Heaven must be there

Dear Editor:

Wanted to write to tell you that I consider my subscription to *Backstreets* the best investment of my life. Well, second best. The scalper's fees we paid to see Bruce in Hartford have to be considered the best, and I must say we sure did get our money's worth. We left Gloucester at 2 in the afternoon and drove 138 miles (without seeing a cop), destination Heaven. I was raised from infancy thinking Heaven was about 1000 miles straight up, but on Sept. 8th I found out it was only 138 miles southwest of Gloucester. And it relocates frequently!

Donna Sheehan
Gloucester, MA

The Brooooooce wave

Dear Editor:

Just writing to compliment you on your balanced and informative journalism featured in *Backstreets* on the greatest artist and most positive social force of our time—Bruce Springsteen.

In the last issue (number 11) I thought your article "Live In The Promised Land" was excellent because it detailed the emotions and dreams of a fan (you) that all Springsteen aficionados can relate to. Your observation that being a Springsteen fan sometimes requires ". . . acting with a passion and lunacy that is the antithesis of what society's fabric suggests as appropriate behavior" was true for my friends and me.

The Washington license plates on my Chevy say "BROOCE" in reference to the 50,000 strong "BROOCE WAVE" (two nights) in the Tacoma Dome and for the reverence I have of the man. They will never be replaced because, as all Bruce fans know, the man's inspirational art and exemplary lifestyle cannot be replaced.

Thanks for keeping all of us close to a man who means so very much in our lives and our vision of the world.

Mark Stricherz
Tacoma, WA

If dreams came true

Dear Editor:

Hi!! I just wanted to tell you how much I enjoyed reading my issues of *Backstreets*. I think that your magazine is just wonderful and an absolute must for any serious Springsteen fan (in my case, *fanatic!*).

It feels great to know that there are other people out there who feel the same way about Bruce as I do. No one else can really understand the special closeness we feel towards him, not as a rock star, but as a friend. Through his music we share a strong understanding of him, of ourselves, and of life in general. My obsession to know more about him and read everything I can about him is almost impossible to explain to someone who isn't a real fan of Bruce's. So, having a magazine dedicated just to the Boss and his fans is like a dream come true for me.

Grace Schipani
Yorktown Heights, NY

THE BAD NEWS

Last issue of current subscription. Renew now!

The bad news is that if you find this message stamped or written on your envelope or mailing label then this is your last issue in your current subscription. Your mailing label or envelope will list the issue number that will be your last. To ensure prompt delivery of the next issue please renew today. Rates are $10 a year U.S. and Canada and $15 a year overseas airmail.

Backstreets

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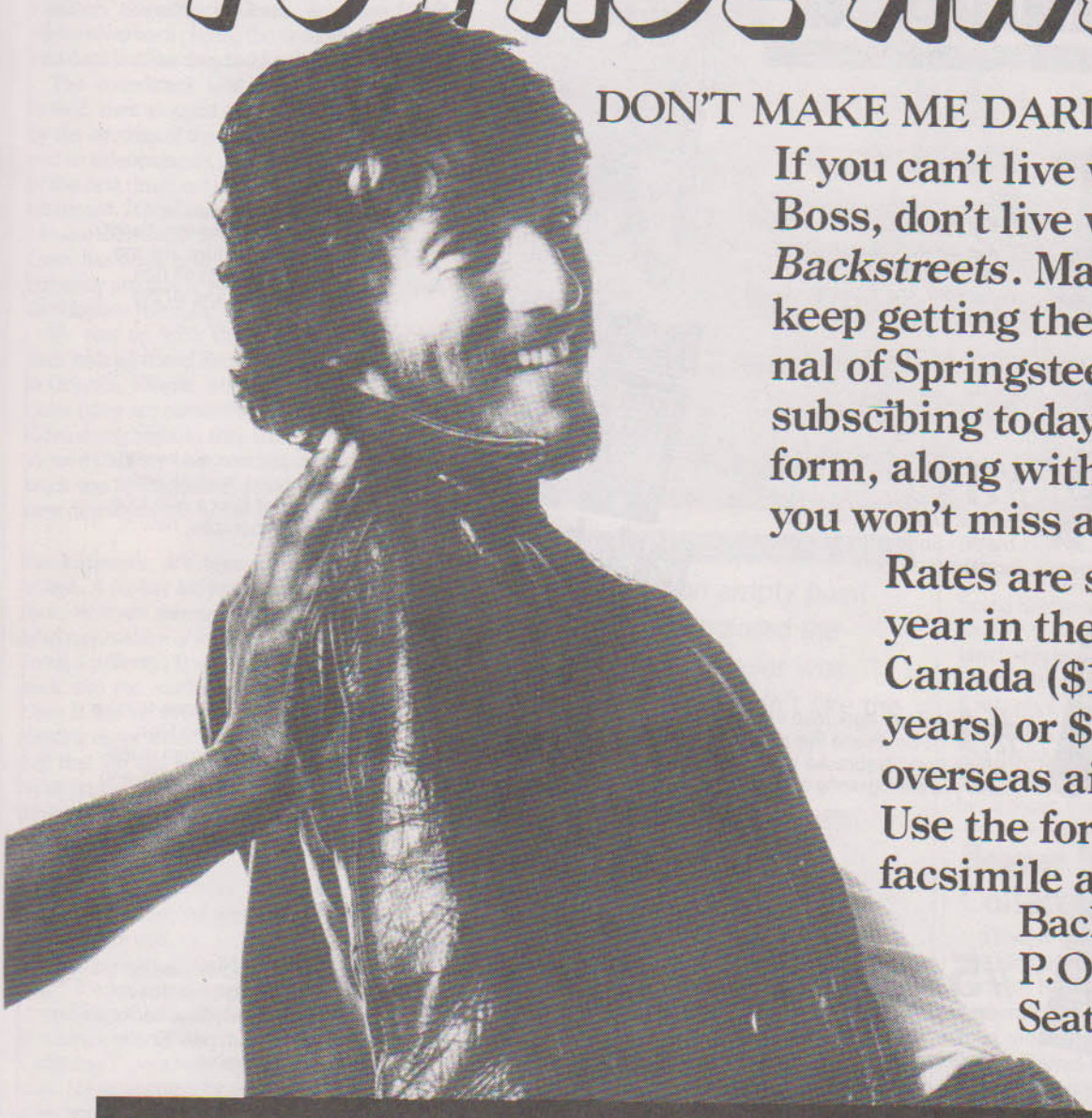
"I DON'T WANT TO FADE AWAY..."



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The Springsteen Magazine

All back issues are $3 each postpaid in the US and Canada, and $4.50 each overseas for airmail. Please send payment in US funds if overseas. Allow three weeks for delivery. Send to: Backstreets Backissues, PO Box 51225, Seattle, WA 98115. Send me these issues:

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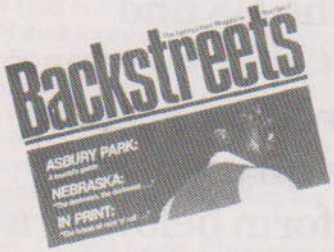
#1 Issue #1 — Completely sold out.

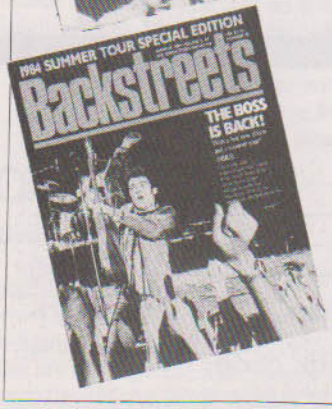
#2 Six hottest Bruce items; Santa Claus; centerspread poster; Bruce interviewed by a 9-year-old; The River reviewed and more.

#3 The complete videography; centerspread poster; tour news; world's biggest Springsteen record; LP updates and more.



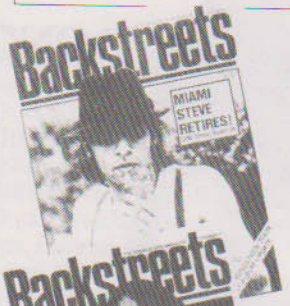
#4 Asbury Park map and tour guide; Bruce live at the Stone Pony; Nebraska reviewed; new live discography and more.

#5 Complete song list of Bruce cover tunes; boot singles discography; video update; UK discography; guest spots and more.

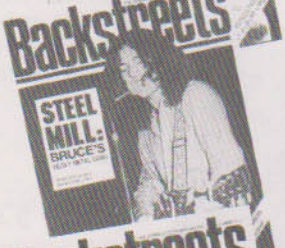


#10

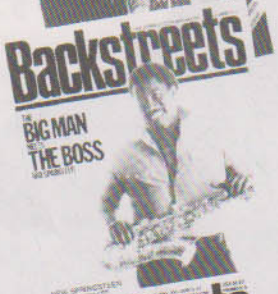
1984 Tour Special; Born in the USA reviewed; Bruce in Japan discography/feature; Bruce's car; much more.



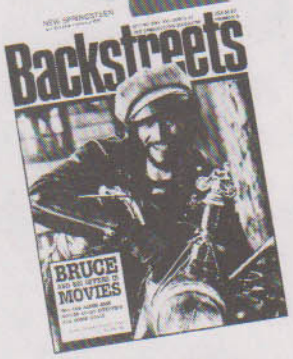
#6 Exclusive Steve Van Zandt interview/feature; the top six boots; Springsteen on film; latest record news and all the gossip.



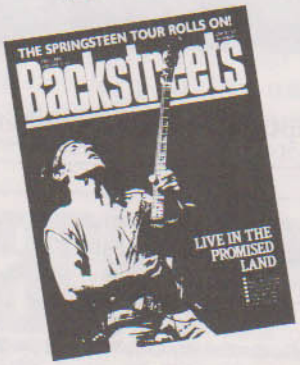
#7 Steel Mill: Bruce's heavy metal band, feature with exclusive pics of Bruce with long hair; Dutch discography; new 45s.



#8 Clarence Clemons feature — when the Big Man meets the Boss; German discography; new foreign singles and more.



#9 Bruce in the movies: the new Wild One; Beaver Brown interview; New books on Bruce reviewed; new single reviewed and more.



#11

Live 1984 — on the road report; Mighty Max interview; getting tickets; new video; John Eddie; much more.

Send with payment enclosed to Backstreets Backissues, PO Box 51225, Sea. WA 98115.

In interview

Beaver Brown's platinum resurrection

BY JIM RAGSDALE

JUST A FEW SHORT MONTHS AGO, JOHN Cafferty and the Beaver Brown Band's career seemed like it was on the dark side. They had a minor hit with their *Eddie and the Cruisers Soundtrack* album, but they found themselves back playing the clubs of the eastern seaboard just like they had for the past ten years.

The soundtrack sold when it was first released, then stopped selling, and then, buoyed by the success of the movie on cable television and on videocassette, it began to sell again—one of the first times cable television has created a hit record. It sold and sold and continues to sell. Meanwhile, Cafferty's next album, *Tough All Over,* has been held up by the strange record company practice of waiting until one record has died before releasing another.

We met up with Cafferty—who frequently jams with his friend Bruce Springsteen—in a bar in Orlando, Florida, after one of their hot concerts (they are currently on a mini tour, adding dates every night as they travel). We first interviewed Cafferty one year ago when the soundtrack was first released, so he filled us in on the new developments in the Beaver Brown story.

Backstreets: *It's been a year since we last talked. A lot has happened to your career since then. Were you stunned by the sudden, unparalleled resurrection of your record into a smash hit?*

John Cafferty: It was just luck! We had gone back into the studio and recorded *Tough All Over.* It was set to come out in July and we were gearing up for that. Then I got a phone call one day that we had just sold 50,000 records and were on the charts with a bullet! I said wait a minute, the record isn't even out yet. They said no, it's not the new record, it's the other record. It was unbelievable!

Backstreets: *"Tender Years" has just been released as the second single off the record and is doing rather well.*

Cafferty: Yeah, Dave Marsh told me years ago that "Tender Years" was destined to be played at weddings. I said, "Duke, I hope you're right."

Backstreets: *Is Marsh a Beaver Brown fan?*

Cafferty: Dave always encouraged and believed in us. He taught me a lot about rock 'n' roll. I was at his house and he put on "Rock 'n' Roll Shoes." I memorized it the first time I heard it. That night I came on stage with Steve Smith and the Nakeds, my cousin's horn band. I told them to follow me and I led them into the song. The next night I played it with Beaver Brown. Marty Davidson (the director of "Eddie and the Cruisers") was in the audience and liked it. I never in a million years thought I would record it for an album.

Backstreets: *When last we talked you said the new album would have five of your old songs.*

Cafferty: At the last minute I decided it was time to move on. I need to write about what I'm thinking about now so it feels real for me when we walk on stage. We have to believe it if we expect someone else to. The songs on the new record are about the present and looking forward. Each song could be a different American style. What I ended up with was everything from Detroit City rock 'n' roll to a straight country and western song called "Crystal Blue." It's a real tribute to the guys in the band that we are able to take that musical journey and sound like all the songs belong on the album.

Backstreets: *Some people still don't know how you got your name.*

Cafferty: We got our first job at the University of Rhode Island and had to come up with a name. We got a couple of cases of beer and locked ourselves in our little rehearsal room. We got real silly and began throwing out names of objects in the room like "The Ashtrays" and "The Light Bulbs." Someone saw an empty paint can that we had painted the room with and the color was Beaver Brown. We didn't like the name but couldn't think of anything else. We thought we would change our name in a week, but it stuck. Ten years later we got a record deal and CBS/Scotti Brothers asked to put my name out front for clarity.

ANASTASIA PANTSIOS/KALEYEDISCOPE PHOTO

John Cafferty, left, and Pat Lupo of Beaver Brown.

> *"Someone saw an empty paint can that we had painted the room with and the color was Beaver Brown. We didn't like the name but couldn't think of anything else."*

Backstreets: *Have you seen any of your friend Bruce Springsteen's shows on the '84 tour?*

Cafferty: I saw him in New Jersey and in Worcester. I took my mom and dad backstage and Bruce autographed my mom's program. As we were leaving, Bruce called her back and gave her a dozen roses. She floated out!

Beaver Brown Collecting Guide

Though Beaver Brown has only released one album, there still are several interesting Beaver Brown collectibles. Probably the neatest is a beach towel that has "Down Along the Cove, Beaver Brown" printed on it. It had a very limited run and only longtime Beaver Brown fans will have one.

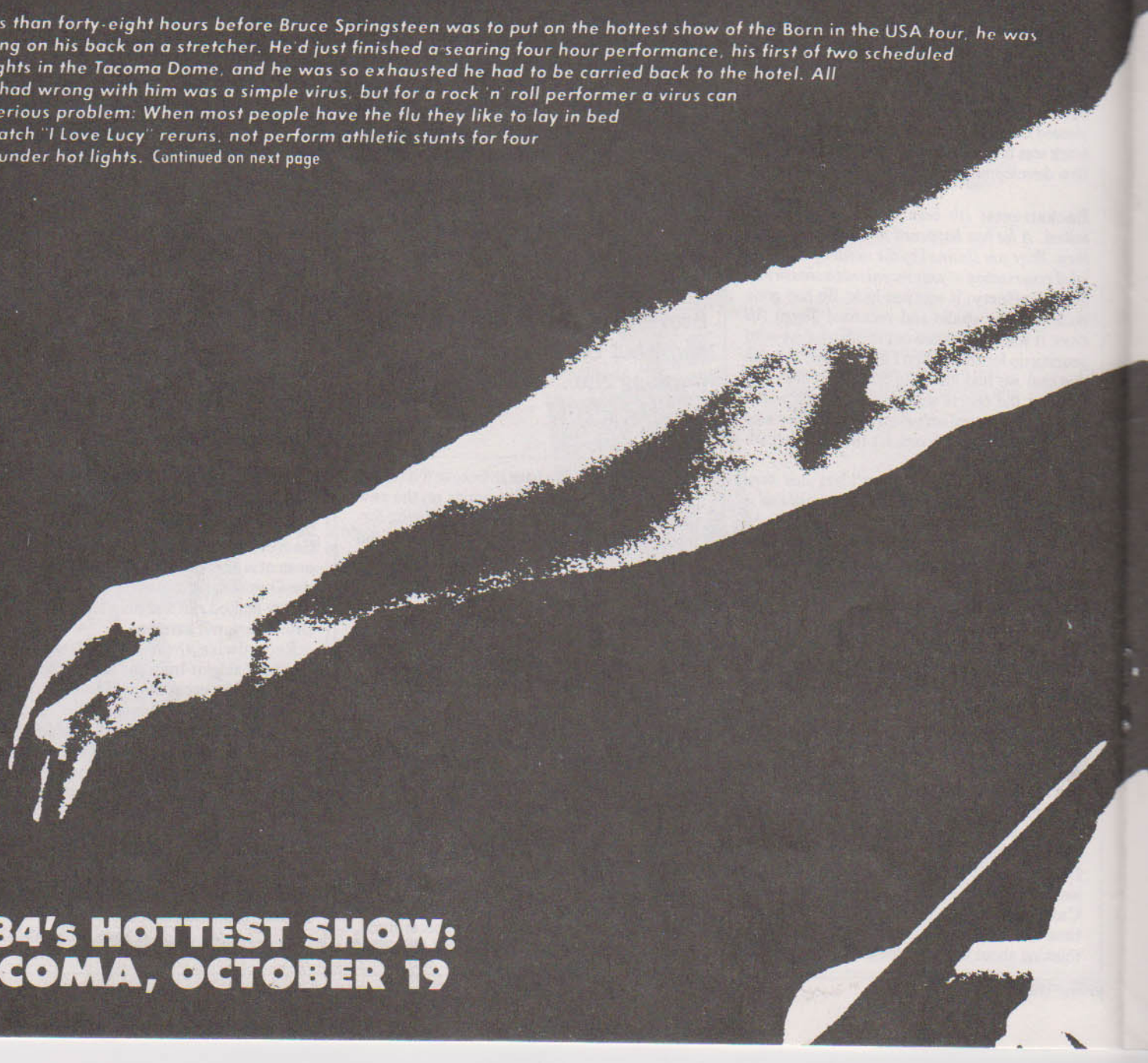
Recordwise there are the two Scotti Brothers singles from the soundtrack, and a promo 12" for each. More valuable, though, is the original "Wild Summer Nights" single on Coastline Records, which was independently released by the band several years ago and helped to spread their reputation. The single comes with a great full color picture sleeve (it's backed with "Tender Years"). There's also a similar version of this single from Germany and both the new Scotti Brothers singles have been released overseas. Additionally, there are both t-shirts and posters promoting "Wild Summer Nights" independent release.

—Compiled by Mel Dow

BRUCE ON FIRE!

By Charles R. Cross Photographs by Rex Rystedt

Less than forty-eight hours before Bruce Springsteen was to put on the hottest show of the Born in the USA tour, he was lying on his back on a stretcher. He'd just finished a searing four hour performance, his first of two scheduled nights in the Tacoma Dome, and he was so exhausted he had to be carried back to the hotel. All Bruce had wrong with him was a simple virus, but for a rock 'n' roll performer a virus can be a serious problem: When most people have the flu they like to lay in bed and watch "I Love Lucy" reruns, not perform athletic stunts for four hours under hot lights. Continued on next page



1984's HOTTEST SHOW: TACOMA, OCTOBER 19

1984's TOP 8 SHOWS

1. Tacoma, WA
October 19

Perhaps the best Springsteen show since the *Darkness* tour. Bruce was ill but there was a seemingly God-given will in him to struggle against illness. Every note was a surprise, every song a battle for him, and ultimately he conquered it all to put on a legendary performance.

2. Meadowlands, NJ
August 20

With a little help from Steve Van Zandt, Bruce pounded out the best night of the ten-night Jersey stand. It was probably the longest show of 1984, but every song had this hometown crowd going wild.

3. Asbury Park, NJ
June 6

This was the pre-concert warm-up for the tour. Bruce and the band showed up unannounced at one in the morning and played a mini-set. It was a night of sheer joy and probably the most fun Springsteen had this year.

4. Philadelphia, PA
September 14

There are those who feel that as a whole the Philadelphia dates were even better than the Meadowlands show. This night was a barn burner and the best of the six in Philly. Though Bruce calls New Jersey home, this may be his most partisan audience.

5. Largo, MD
August 26

This was a great show, but one song made it all the more memorable: The first live version yet of "Be True," perhaps Springsteen's best b-side tune. Live it was spine-tingling and topped off another heart-attack-inspiring performance.

6. Memphis, TN
December 14

Steven Van Zandt doesn't show up as a guest too often, so when he appears and plays a killer version of "Two Hearts" and "Drift Away," it's a night to remember. Memphis was Elvis' hometown but the town has fallen for Bruce now.

7. Los Angeles, CA
October 31

Any Halloween Springsteen show will be a memorable event. This year the show started with a very well done Dr. Frankenstein skit that had all the details you love.

8. Alpine Valley, WI
July 12

Out in the clear Wisconsin night, Bruce put on a show that made the stars rock. Most noteworthy, however, was "Man at the Top."

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That first Tacoma show was a wonderful performance, almost four full hours of music and much better than the Vancouver show two nights previous (rumor has it Bruce began feeling ill after eating seafood with Bryan Adams in Vancouver). The band had really begun to jell (this being almost four months since the start of the tour) and Bruce seemed to be in good spirits — though he did look a little tired and dunked his head in the water more times than usual.

Later than night, a physician advised Bruce that he needed some rest so a decision was made to postpone the Thursday night show until Friday. Thursday morning every radio station in Seattle was relaying the almost-unbelievable news and ticket holders were told that they could turn in their tickets for a full refund if they liked. There were 20,000 ticket holders: three people turned their tickets in and they were an unlucky trio because when Springsteen finally came back on stage Friday night he put on the hottest, the most charismatic, the most energetic show of the entire 1984 tour.

Every show on the *Born in the USA* tour has been memorable — it goes without saying to the readers of this magazine, but let me say it again: Bruce Springsteen is the greatest live performer in rock 'n' roll today (perhaps of all time some would suggest) and every time he straps on a guitar watch out! Still, within the whole of the 1984 tour some shows stand out as even more memorable events: When Steve Van Zandt showed up at the Meadowlands, when Bruce premiered unreleased material in Alpine Valley and Ames, when Bruce performed "Be True" in Largo Maryland for the very first time outside of the studio — all of them great moments on a great tour. But fans who have followed the entire tour and seen every show seem to be in agreement that one show stood out — Tacoma, second night. Of the twenty four shows I saw it was clearly the highlight of highlights.

Springsteen started the evening out by saying, "Thanks, I feel so much better now," and from the very first chord of "Born in the USA" it seemed as if he were acutely aware that he had some debt to pay this crowd for their patience in waiting for a postponed show, in allowing him to take a day off. It was a great version of "Born in the USA" and it segued smoothly into "Out in the Street."

"Are you ready for a road trip?" Bruce asked after "Out in the Street" and then he broke into "Darlington County." This song was my least favorite on the *Born in the USA* album but after hearing it repeatedly in concert Bruce has convinced me.

Bruce followed up with a powerhouse "Atlantic City" and then a soul searching "Johnny 99" and a chilling "Highway Patrolman." "Prove It All Night" was next and then "Who'll Stop the Rain." Next Springsteen told the "Glory Days" story about having a pool table in his room and trying to convince his dad he was just shooting pool with his girlfriend.

Bruce then played "Promised Land," a song for which ninety percent of the audience sits down and ten seconds later, when the second set of major chords blast in, everybody stands up. That second barrage of chords is so powerful that it must appeal to some primeval instinct in all of us so that no matter how much we'd like to sit down our hypothalamus simply won't let us.

Perhaps one of the reasons the Tacoma show was so special had to do with the

So when Bruce Springsteen introduced "My Hometown" and spoke about the responsibility one has to the place they live, it was a message that hit hard. He urged people to donate their time and money to Northwest Harvest, a food bank saying "they feed people who have been cut out by some of the social injustices of our society and some of the economic policies of the current administration." It was a

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message all the more powerful because of the setting.

Next there was a long, slow, organ introduction and then the strains of "Point Blank," a song that has only been played a couple times on the current tour. It's one of Springsteen's most haunting tunes — and after his sorrowful performance of the tune, there was no hesitation: the band immediately burst into "Badlands." It was a great transition and it emphasized one of the major themes in Springsteen's work: When one is at their emotional end that's the time to burst out and celebrate life itself, that's the time for faith.

Bruce ended the set with "Thunder Road" and took a 45 minute break.

The first half of the show was hot but it was just a dim candle flicker in comparison to the fire Bruce brought back on stage for the second set. He opened with "Sherry Darling," an unusual choice for the set opener, and followed that up with "Hungry Heart" and then the perfunctory "Dancing in the Dark." But this time

THERE was a fire in Springsteen's eyes. You can see it in pictures from that night.

around Bruce did something exceptional: He did not pick a girl out of the audience to dance with. Instead he danced by himself and with Clarence. The crowd didn't quite know what to make of it — the girls in the front were stunned. Alone, Bruce put a playfulness and an innocent sexuality into the song that it doesn't have when another figure is on stage. At the end of the tune he gave the Big Man a kiss like no other I've seen them share. It was big, bawdy and emotional. The assumption has to be that Springsteen didn't wish to give his virus to any unsuspecting dancing partner — Clarence's health didn't seem to be an issue. It was a wild, weird "Dancing in the Dark" and from that point on this was a show like no other.

The titles of the songs that followed are almost insignificant because it wasn't the songs themselves so much as it was the way Bruce and the band played them. Bruce's performance on "Dancing" seemed to loosen the band up and get them in the best of spirits. And from that song on there was a fire in Springsteen's eyes: I swear to God, you can even see it in the pictures from that night. Perhaps because of the postponement of the show, perhaps because of the alignment of the planets that day, I don't know what, but that night Bruce Springsteen was a man with something to prove.

He proved it with "Cadillac Ranch," "No Surrender," an almost X-rated version of "I'm on Fire," a remix version of "Cover Me," "Reason to Believe" and the TV mini-series version of "Growin' Up," complete with the story, the bear and the tree. Then there was "Bobby Jean," and

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TOUR NEWS

The second leg of the 1984 tour got off to a rather mixed start with the Vancouver, B.C., concert in the middle of October. Perhaps it was the Canadian crowd which didn't quite come alive to "Born in the USA" or perhaps it was that the band was off a bit, but the show took some time to get in gear. There was one very serious problem: After the second song the crowd rushed the stage—this time from the center (over aisles) rather than from the sides, which caused many fans to get trampled and was a serious enough problem that even Springsteen stopped the show for some time. We understand this behavior is typical at Vancouver concerts and not a reflection on Springsteen's usually excellent security.

Jackson Browne, Daryl Hannah and Bryan Adams were among the Vancouver throng. Browne took a moment out to talk about his new work and to autograph a copy of *Backstreets* (which he loved, by the way). Nils missed five backflips in a row during "Rosalita" and Bruce finally said "fuck it," one of the rare times he has sworn on stage.

The first Seattle show was an excellent concert—a classic show including particularly hot versions of "Downbound Train" and "Trapped." Bruce plugged Washington Fair Share, a local group working on toxic waste control and the worker's right to know of hazards in the workplace, and it was clear that Springsteen was up on the issue and cared. He spoke for almost two minutes on Fair Share and the concert took a more serious and important bent after his speech. It was the first show in which Springsteen went out on a limb for a political organization and it seemed to add a greater meaning and purpose to his songs.

The second Tacoma show was legend (see main article). Two days later Bruce was in the Bay Area for two shows at the Oakland Coliseum. From a fan's standpoint those shows were nightmares, as the demand for tickets was unbelievable and ticket scalping was out of control. The concerts themselves were great, however—Bruce premiered "Shut Out the Lights." He performed the rock version of "Bye Bye Johnny" and one night he pulled his sister on stage for "Dancing in the Dark." His mom and dad were also in the audience.

The six Los Angeles shows were once again marred by ticket scams with scalpers getting upwards of $500 for prime seats. The shows as a whole were up to Bruce's usual standards but were rather non-eventful. Usually when in L.A. Springsteen brings a bevy of guest performers on stage (Flo and Eddie, Tom Waits, and Jackson Brown are all guest alumni), but this time around there were no guests. The highlights of the L.A. stand were clearly the first show (with all the crowd anticipation) and Halloween. Halloween was great: the concert opened up with smoke coming from the stage and spooky music. Bruce was lying down like a monster on a black box and speaking into the mike. He told the story of a Dr. Frankensteen who couldn't wake up. "They tried music" (a ghetto blaster started playing "Louie, Louie"), "they tried sex" (Patti came on in a nurse's uniform), but nothing would wake Dr. Frankensteen. Finally, they tried a guitar and Bruce jumped off the box and the band cranked into "High School Hop," a great song and a killer introduction to a special evening. There were a few other references to Halloween, but the start of the show was the real highlight.

Every Springsteen show is a special event, but by L.A. Bruce began playing very similar sets each night, making the shows a little less special for the many fans that were repeat customers. He did perfect the remarkable introduction to "Racing in the Streets" that now seems to close most shows ("Rosalita" seems to have fallen from his favor). Bruce began to add "Santa Claus" to the encores back in August but by October it really did feel like Christmas.

By all reports the Phoenix show was another sizzler with particularly rockin' versions of "Pink Cadillac" and "Glory Days." Bruce has turned these two songs—and "I'm on Fire"—into increasingly obvious sexual romps which set his younger female audience afire. There has always been a great sexuality to Springsteen's performance on stage—previously it was the suggestiveness of "Rosie, all I'm ever gonna need tonight is your soft, sweet little girl's gun." Now Bruce is calling it a pink Cadillac and his stage gestures leave little to the imagination.

Denver had two very hot shows. Denver being a town still hit hard by the economic recession, Bruce's food bank donations and his *Nebraska* material seemed to ring even clearer here.

The Midwest shows featured what now had become a fairly standard set, though in Ames, Iowa, Bruce did a brand new song, the origin of which is unknown. It was called "Sugarland" and dealt with a farmer setting fire to his fields. The sound was typical of full band *Nebraska* material and our guess is the song dates from this era, though we might have to wait for another single to get this b-side on record. In Ames Bruce actually broke into sobs after "Jungleland": It was a very touching moment.

During his Texas swing Springsteen played to enthusiastic audiences in Houston, Dallas and Austin. In Austin there was an amazing version of "Candy's Room," a song far too often left off the set list this tour.

Memphis in mid-December was another barn burner. For the second show Bruce brought Miami Steve out and they did "Two Hearts," a great version of "Drift Away" and the encores, which included the Chuck Berry classic "Memphis." The band all wore little elf hats and when Steve came on there was magic in the air. Van Zandt seemed immediately comfortable with the band and the combined attack of him and Lofgren was a one-two punch on the encore songs. Bruce ended the second leg of the tour in Atlanta with a memorable version of "Santa Claus." And the beat goes on . . .

THE BACKSTREETS INTERVIEW

SOUTHSIDE JOHNNY

BY CHARLES R. CROSS

WHEN GOD WAS DISHING OUT TALENT to the Asbury Park set, he gave Bruce Springsteen songwriting, Miami Steve producing and for Southside Johnny Lyon, he saved something very special: *The Voice*. Southside may very well have one of the purest rhythm and blues voices this side of Otis Redding. Watching him perform in a small smoke filled club with his band, the Jukes, one of the best bands in America, is something akin to the second coming of rhythm and blues.

Southside grew up in Ocean Park right next to Asbury Park and he was a seminal figure in that early scene, jamming in countless bands with Bruce, Steve and a host of other local legends. From his very start in the business everyone knew he had *The Voice* so Southside was always the choice when a shore band needed a singer. He knew the lyrics to over a thousand songs and his understanding and appreciation for early R&B is rivaled by few.

Based on the massive popularity of his club shows and the tremendous talent of his band (which included Steve Van Zandt before he joined Bruce's band), Southside was signed to a record deal in the mid-seventies and put out several classic albums—most noteably 1978's *Hearts of Stone*. Southside was great at singing, performing and putting out records: He was admittedly less than great at the business aspects of music and almost from its very inception his career has been marked by a nightmarish battle with record companies. Now on his third label, he has never really been understood or appreciated by any label since a classic R&B singer is not one who easily fits into any genre of today's popular music. In the last few years his recordings have noticeably suffered from record company problems.

Still, caught live Southside's performance is second to none and the Jukes just seem to get better and better. Southside says the current Juke line-up (they dropped the Asbury from their name several years ago) is the best he's ever had and though we have a particular fondness for the grouping that included Miami Steve and La Bamba, we're not so sure he's wrong. The current Jukes are Kevin Kavanaugh (keyboards), Steve Becker (drums), Billy Rush (guitar), Rusty Cloud (keyboards), George Ruyz (bass), Frank Elmo (sax), Mark Pender (trumpet), and Bob Farrell (trombone).

This interview was conducted in early December over the course of several hours (and several beers), first in a bar, then in a dressing room and finally on the Jukes bus.

Backstreets: *Let's start with your roots. It must have been something growing up near Asbury with the local music scene what it was in those days.*

Southside Johnny: Yeah, even before I started playing I would go to the clubs. I had this friend, Buzzy Labinski. Buzzy started collecting records and he'd run dances. I worked for him—I would guard his records and help him set up. He'd take me to see all these different bands when I was 14 years old. These were the great local legends. He took me to see James Brown at the Convention Hall which turned my head around quite nicely.

Speaking of record collecting, I understand you've got quite a collection of James Brown and other early R&B.

Yeah, I don't do it so much anymore. The competition on the east coast is fierce.

I'm sure collectors of your records wonder if there is much unreleased Jukes material?

Not really. Unlike Bruce we don't go in and record a whole bunch of songs. Bruce is searching for the pith I guess, of what he feels like at the time. I just try to pick the ten best songs. We've got a lot of demos we've done on 16 track—we must have 20, 30 songs from the last few years. The only album where we have a real backlog of stuff is the *Hearts of Stone* record. We recorded eight songs and decided we didn't like the direction we were going so we threw away seven of them. There are some Bruce tunes, a couple of my songs, but they weren't coming out the way we wanted them. One of the reasons *Hearts of Stone* never got the promotion it should have was because we alienated the record company by going over budget and over time.

That's a real shame since I think that's your best record and should have been a monster hit.

Yeah, it's a shame. When it first came out it was picked up by 125 stations. But I saw a record company memo that had both Cheap Trick's marketing plan (posters, radio ads, tie-ins, give-aways) and our marketing plan. Our plan said "release album, see what happens." That was the entire promotion for the record.

Your career seems to have been one continuing nightmare of problems with record companies.

Well we're a difficult proposition for a record company. They want to be on top of the next big thing so they can sell millions of records. And from our very first record we were considered established artists so they figured if our record didn't immediately sell 300,000 copies it was dead. Instead of treating us like a group that could be promoted they figured we'd already been promoted. There are a lot of people in the music business who don't know what they're doing.

There were a lot of mistakes that were made but we made as many as they did by letting them do the things they did to us. There's too much money in the music business now. Now it's the music business, the video business and then music.

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DAVID DUBOIS PHOTO

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But in many ways we've been our own worst enemies. I'm not ambitious to be a rock 'n' roll star. Consequently I'm not willing to do all the things people do to promote themselves. Those outrageous images are just alien to me. I wouldn't look good as Boy George, Prince or Dee Snider. It's hurt the sales of the albums, the success of the band but it's the only way I know how to stay sane in this ridiculous nightmare of the music business.

A lot of your longtime fans were really disppointed in Trash It Up? *What's the story behind that record?*

Yeah, I wasn't happy with it either. The story behind that was that after doing the live album and having Mercury completely ignore it, I got pissed off and left. At that point I was so frustrated I never wanted to make another record. It took me a year to get over that feeling. Then Billy and I spent a year putting together new material and trying to get another record company that we wanted to work with.

Finally there came a point where if I didn't make another record, my career as a recording artist was going to be in serious jeopardy. And Billy had written a bunch of songs and he'd been listening to the dance charts and he had an idea for a new kind of R&B sound for us. I said yeah, but I didn't want to produce it. Jerry Greenburg played it for Nile Rogers and Nile said he wanted

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"There are a lot of people in the music business who don't know what they're doing. There were a lot of mistakes that were made but we made as many as they did....In many ways we've been our own worst enemies. I'm not ambitious to be a rock star."

"Other than meeting Bruce and Steven I'd probably still be in Asbury Park with a very popular band making a lot of money. They were ambitious and I wasn't."

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to produce it. It sounded like a great idea but I think Nile stretched himself a little too thin. He was working on three other projects at the time and doing a new Chic record. And I also get the feeling that Nile doesn't like to work with musicians so much. We like to be in the studio and he likes to do his own thing which in it's own way is brilliant. So at that point I said he could have complete control—I didn't want anything to do with it. Billy took over my position and I started drinking and a lot of things happened that were unprofessional. Consequently a lot of things on that album came out less than they could have been.

The video compounded the problem in some people's minds.

That was another thing. The director said we'll do this and this. He wanted a girl with very little on dancing and I'd be there occasionally because it was my video. But mostly he wanted to film some girl dancing naked on barrels, I didn't feel strong enough at the time to say this sucks.

You seem surprisingly aware of your own limitations.

Well I learned a lot during those years I took off between the live album and *Trash It Up*. You have to remember too that I started singing almost by accident. I drifted into it. I used to sing on the street with friends, Italian guys. One day Sonny Kent asked me to join his band and sing and I also played harmonica cause I knew a little of that. I just always took things for granted. The things I took for granted most people never get. I've learned that you may have a natural talent, a gift, but sometimes those things aren't enough. Sometimes you have to get in there and start punching.

I think the whole nature of the music business has changed too. There was an optimism back in the '70s in Asbury Park when you were first signed.

They had so much money then. We signed for $35,000, the price of the first album—Steven and I got the money and we used it to pay for the recording of the first record.

In the late seventies the money dried up and a lot of bands like ours, who didn't sell millions of records, weren't taken seriously. And we had the problem of who we were. We don't look like a unified theme. We look like an American band that plays American music and really wants the audience to have a good time. That's not a very marketable idea for a corporate thinker.

I'll always remember something Miami Steve told me. I was in the studio singing "The Fever" when a bunch of executives walked in and Steve told me to stop singing. I don't like to stop singing so I asked him why. He said "these guys don't want to see what you do. It just makes them nervous. All they want is the album, the album cover and the publicity pictures. They never want to meet us. All they want is the product to sell." He's right.

Considering the frustrations with the major labels, have you ever considered pursuing an independent label where you'd have more control and freedom?

I like independent labels but for them this band would be a hard nut: few would have the kind of money it takes to do the things I want to do with this band. But in regards to independent labels I've always wanted to do a straight blues album with a lot of great players, and a jazz album of standards. I also have a lot of introspective songs

"Bruce has the strength to get through anything. He wants to be what he is. And I think that's more important to him than being able to go to the pizzeria."

I'd like to do but I couldn't do them with this band. There is some quiet, acoustic guitar stuff, I'd like to record.

Maybe you should get an 8 track, a farm house and you could call it...

...Call it "Jersey." Yeah.

Getting back to your roots, your father was a musician wasn't he?

My father was a musician and my mother loves music. I was very lucky to have parents that really loved music. There was no muzak in our house. When they turned it on, they turned it up. I could have been in a lot of trouble if I stayed on the streets 'cause I was very wild in those days. Without some kind of direction that takes you out of that you don't escape. You end up working in some shitty job in Asbury Park, getting in trouble on weekends and before you know it you're 60 years old.

It was almost as if the fates destined me for a musical career, because of my parents and Sonny. I met Bruce and Steven. Other than meeting them I'd probably still be in Asbury Park with a very popular band making a lot of money. They were ambitious and I wasn't.

I've never read an article about you that didn't mention Bruce Springsteen and I'm falling victim here myself. Do you ever get sick of hearing of that connection?

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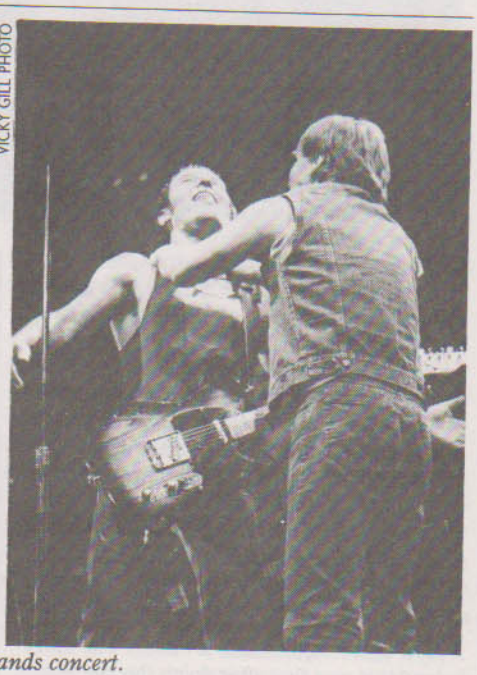
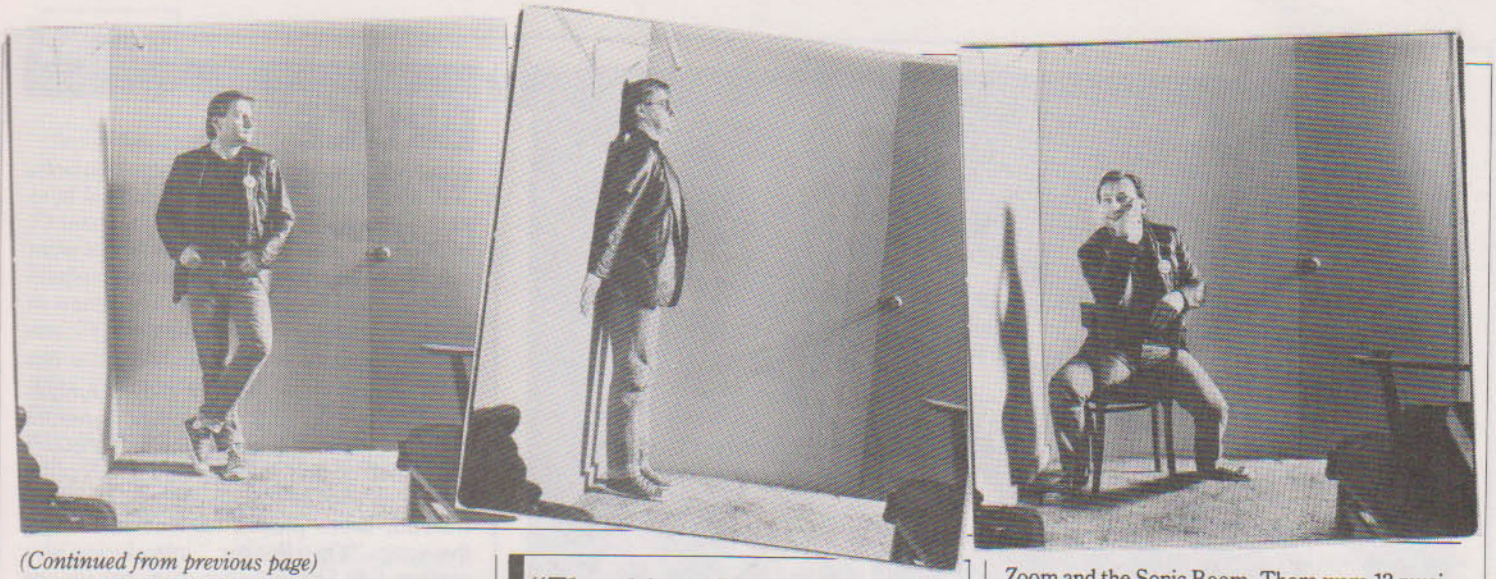
ANASTASIA PANTSIOS/KALEYEDISCOPE PHOTO

ANASTASIA PANTSIOS/KALEYEDISCOPE PHOTO

VICKY GILL PHOTO



From left: with Ronnie Spector, 1977; with Mitch Ryder, 1978; with Bruce Springsteen, 1984, Meadowlands concert.



DAVID DUBOIS PHOTOS

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There was a period between the second and third albums when I felt, "hey what about me?" I don't care about the analogies as long as you get a chance to see me and the band play. It's an easy lynch pin—like last night's review "Bruce's Friend Puts on a Great Show." It can be bothersome, but it could be a lot worse. If it has to be anybody, I can't think of anyone better than Bruce. He's one of the most honest, straightforward guys with the most integrity and he's given me some great songs and some good advice. He's been decent to me all these years, and I'm sure it pisses him off more than it pisses me off.

He played with you this fall in Morristown. You also joined in for one of the Meadowlands shows this summer.

Yeah, I was sitting there like this and my wife says, "get up there." And I say I'm not getting up there and I look at Bruce and he's pointing at me.

Did you like the current show?

Yeah, it's great. There's not much you can say about Bruce—anyone that good is self-explanatory. He's good enough to have people criticize him for being so good they can't stand it. That's as good as it gets.

There was talk that Steven's leaving the Jukes to join Bruce's band left some bad feelings.

That only happened later. Him leaving the band wasn't a problem—we all knew he was. Steven and I talked about it long before it happened. He came and asked me and I said definitely go with Bruce: He had a hit record and we were still trying to get our foot in the door. Plus Bruce and Steven have been friends for a long time. And Bruce needs friends like that. Bruce doesn't get that close to people and when he does get close to someone like Steven, it helps him function.

When Steve was leaving the Jukes, unfortunately other businessmen got involved and created some problems which Steven and I have patched up now. In the early days Steven and I even lived together for a number of years in a number of places. We were very close.

Before forming the Jukes you were in a number of bands with various names and styles. Were any particularly memorable?

"The things I took for granted most people never get. I've learned that you may have a natural talent, a gift, but sometimes those things aren't enough. Sometimes you have to get in there and start punching."

There were a million bands. In Asbury Park, we'd have like band of the week. Someone would con a bar owner into hiring them for a couple of weeks and we'd run out and get together a band. We'd get Garry on bass, Vini on drums and me to sing. We'd take three days and learn 25 R&B songs.

We formed hundreds of bands for particular things we'd get interested in. Steven would want to do an Allman Brothers thing so he'd put together a band. I'd want to do something like Otis Redding or Muddy Waters so I'd put together a band. Bruce would want to do Van Morrison or Dylan so we'd try to find musicians who would play that stuff and an outlet to play it in. If we couldn't we'd do it at the Upstage.

The Upstage is a place of legend in the Asbury Park lore.

Many great stories came out of that place but the best thing was the musical interaction. It was a situation where you'd be playing with someone you didn't know so you have to react to them, to this unknown quantity. And it gave me an insight into what can happen on stage: great things or terrible things. It made all of us more loose. We learned early in our careers that you could do some oddball stuff and it wouldn't ruin your career.

I'm a big fan of some of the early Steel Mill stuff—particularly the Allman Brothers sound.

Yeah, that stuff was great. And the Allman Brothers were a big influence then. When Steve and I had the Sundance Blues Band, Bruce came back from California and he wanted to put together a horn band but he also wanted to get some cash and have some fun so we made Dr. Zoom and the Sonic Boom. There were 13 musicians plus a chorus, Monopoly game, baton twirlers, announcer. It was a zoo on stage. We played three farewell gigs. We opened up for the Allman Brothers.

Back to your present day career—despite all your frustrations you still seem to really love performing.

You go on faith in music. You're willing to swallow a lot of garbage to get to do the thing you love the most. For a musician in the business you've got to put up with a lot of stupid people who don't know what they're doing.

On the one hand, if you don't have success you're frustrated. But on the other hand if you have success like Michael Jackson you've got problems of your own. He's going to have a hell of a time doing anything again. It's become a media circus.

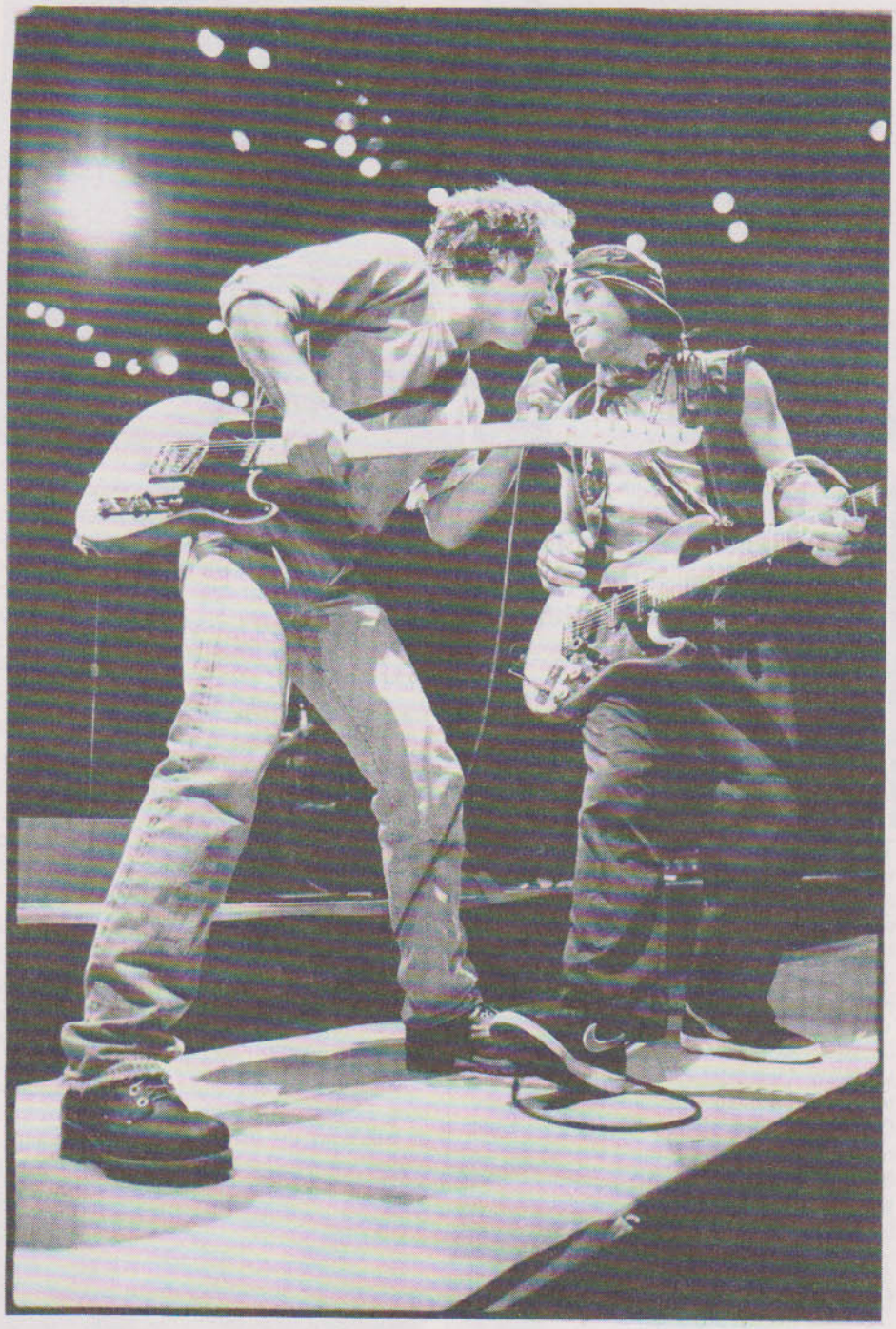
Sometimes I worry that by selling five million records Bruce has entered the circus arena whether he likes it or not.

Bruce has the strength to get through anything. He chooses to live in New Jersey—he can't go walk down the streets sometimes. I'm sure he didn't choose that but he wants to be what he is. And I think that's more important to him than being able to go to the pizzeria. In his case I think you can say that his stance, his lyrics, his music, are all more important to him that his own personal privacy. Anyways, if you're on stage it's okay for 20,000 people to go crazy over you.

Speaking of going crazy—you're crazy about Otis Redding. I know he's one of your favorite performers and one of your great inspirations.

Yeah, "Try a Little Tenderness." I remember the first time I heard that song I was with my friend Chucky Anderson. We were delivering a tv for his father who owned a tv repair shop. We were riding into Asbury Park and this song came on and we almost drove right into the lake. It was such a dynamite, unbelievably tension-filled performance—it killed us. You can't believe how intense that song is.

That kind of song would scare the shit out of anybody today. If you brought that song in to some record company executive or a radio programmer he'd throw it out the window he'd be so frightened.



84's BEST SHOW

Continued from page 17

probably the best version of "Backstreets" I've heard since 1978 when Bruce last worked "The Promise" into the song.

At that point it was already the best played show of 1984, but then something very, very strange happened: There was no pause and the band played "Born to Run." It was a version of "Born to Run" that sounded like a Thompson machine gun gone mad. But "Born to Run" is an encore song, a song the crowd (and the band) expected to be played after everything else had been pulled out, as a final aperitif to the Bruce Springsteen experience. This was a very different setting for "Born to Run" and consequently it was a very different song. Stuck as an encore the song has had a life of its own the last few years, as an overblown anthem to FM radio station programmers. But stuck back into the set, back into the light of day, it came to life and once again had the great rush of innocence it had when first played in 1975. The song ended, Bruce said thank you, and the band left the stage.

The crown of 20,000 was speechless, dazed, frozen in their places. Was the show over? Where was "Rosalita"? As far as I can remember, ever since Springsteen wrote "Rosalita" he's ended every show with it — it was the great punctuation point to his body of work.

Bruce and the band came back and, even stranger yet, didn't play "Jungleland." "Jungleland" is another signature song but it's such a long piece that it quiets the crowd down too much and at this point in the evening the crowd was ready to rock. Instead, Bruce played his least introspective song, "I'm a Rocker," introducing it by saying, "As Shakespeare says, are you or are you not a rocker?" The crowd was frothing at the mouth at this point and they went nuts.

From then on Bruce *called* the numbers out. Usually the encore songs are decided in advance but this time through nothing was as it usually was, every move on stage, every note, was like one played for the first time. "Street Fighting Man" and "Wooly Bully" followed and then a crystal clear version of "Follow that Dream" that for my money is the best performance Springsteen has ever done of that song. Then a prolonged "Detroit Medley," "Twist and Shout" and "Do You Love Me." They were all the very best I'd ever heard these particular standards played. Springsteen was obviously tired but as he started each song he must have reached deeper and farther into his reserves of energy and when he got far enough down into those reserves he ran on his very soul itself.

Finally there was Bruce the clown. "I can't go on," he said. "I'm *ILL*." It was the funniest joke I've every heard in my life — this guy is *ILL* and he goes out and puts on one of the greatest shows in the history of rock 'n' roll, then he reminds us after three hours of pacemaker-stopping music that he's *ILL* by the way, and consequently he must go home. There was a smile on Springsteen's face like I'd never seen before, a smile that started at his chin and stretched all the way back to the cheap seats. He was *ILL*, he wanted to tell us. So *ILL*.

The crowd phenomenon they call "the wave" started in Seattle but that night, after telling the crowd how *ILL* he was Springsteen got something close to what I'd call "the primal scream." The Northwest has a strong Springsteen following but nothing like New Jersey, but that night, after the *ILL* smile, the crowd looked like the French revolutionaries at the Bastille. Bruce played "Santa Claus" and finally went home.

It was the best Springsteen show I'd seen since the *Darkness* tour and just maybe, considering Bruce was overcoming the flu, the best performance he'd done in a decade. Maybe in his life.

BRUCE
was obviously tired.
He seemed to run
on his very soul
itself.

BOB ZIMMERMAN PHOTO

Contest

Close encounters of the Springsteen kind

In our last contest we asked readers to write about their experiences meeting Bruce Springsteen or at least coming into close contact with him. Thanks to all those who wrote: there were way too many to print here. Our next contest is Springsteen bloopers: Send us the funniest bloopers you've seen in newspapers or magazines, or heard on radio and TV. Examples might be some of the awful reviews in local papers where songs are misidentified ("Thunder Road" becomes "Thunder Boat," etc.). We'll also consider outrageous rumors reported in print. Remember to include the date and source of the blooper, and the deadline in March 1st. Send to Bruce Bloopers, PO Box 51225, Seattle, WA 98115.

It was a night . . . . It was just like tonight. It was a cold and windy night in New York City last November. It was 10:30 p.m. and I had another hour and a half to go before I got off from work. I was now in my eleventh month as a police officer for the N.Y.P.D. I had a foot patrol that night and I walked slowly up 3rd Avenue, stopping now and then to get out of the wind. As I stood at the corner, I couldn't help but notice this one "pedestrian" who was kind of jogging in place and rubbing his hands together to keep warm as he waited to cross the street. This guy looked real familiar to me and I started to walk towards him. He was wearing boots, jeans, an army jacket with the collar turned up, and a bandana. I don't know what was going through his mind as he watched this cop approaching him but as I got closer he just chuckled and waved hello. It was Bruce! I couldn't believe it, we shook hands and ended up standing there and talking for 15 minutes. It turns out that he was staying in this hotel a few blocks away while he and the band were still in the studio finishing up *Born in the USA*. There was so much I wanted to say to him. We talked about the album, the upcoming tour, and about my family, all of which loves Bruce: Even Mom has seen Bruce in concert twice. He was so down to earth and real appreciative upon hearing just how important he and his music were to all of us at home. He wrote out an autograph for my two brothers and I and before he left he told me to say hello to everyone at home for him. We shook hands again and I thanked him.

Rob Lastig
Wantagh, NY

I saw Little Steven and the Disciples of Soul at the Old Waldorf in San Francisco, in 1983. Having seen Clarence and his band a couple of times, I knew that rumors that "Bruce is Here" spread like wildfire. So I didn't pay too much attention when the girl in line to the women's restroom said, "Bruce is here." But I did hurry back to my seat and tell my friend what I'd heard. She scanned the audience and within ten seconds said, "There he is, and he's wearing a red baseball cap." Well, of course I just had to talk to him, but no one would let me near him so I stood in the back and watched the show. When it was almost over I heard the guys around Bruce say, "We've got to get him out of here," so they led Bruce's gang out single file, next to last was

Bruce signing autographs in Largo.

Mrs. Springsteen and then Bruce. I didn't want to bother him but as he stepped down off the platform area I went up and kissed him on the cheek. He was walking and looking the other way, so it kind of startled him, but he looked at me and said, "Thank you." I just smiled and he continued walking out, but did a double take and was gone. Little Steven did his encore and the whole show was fantastic, but shall I say? I'll never wash my lips again? When I told my friends about it they all said, why didn't you get his autograph, grab him or something? But I didn't want anything *from* him; I wanted to give *him* something for all the caring, hard work and dedication he gives to his fans with his music, which never fails to inspire me.

Deborah Wood
Fairfield, CA

I'll never forget the night I met "The Boss"! My buddy, Paul, and I had been casing Georgetown for twelve solid hours hoping to catch Bruce on his day off. We finally decided to quit and go home. As we were walking back to our car, a strange thing happened: A pink Cadillac convertible blew by us and turned the next corner. After gaping for a second, we both tore across the pavement, crazy men following that dream. Even though we had left our vocal cords at his show the previous night, Paul and I had no trouble screaming at the top of our lungs, "Broooce! Stop! Pleeeeze!"

I still can't believe what happened next. That beautiful car slowed, pulled over and waited for us. I recognized one of Bruce's roadies behind the wheel and there was the Boss, in the passenger seat, wearing a big grin. He could only stay with us for a few minutes, but we made the most of that time. We had been lugging tote bags packed with posters and record sleeves all day, and Bruce was able to sign autographs as fast as we could put paper in his hands. At last he had to leave, slipping away before a crowd could form. Pity.

Joe Schwind, Jr.
Falls Church, VA

I waited for this night, July 15, 1984, for the last four years, and it was well worth the wait! After Bruce's "tour de force" concert at the Rosemont Horizon, my friend Mario and I were leaving and as we pulled out we naturally were in a traffic jam, and as we got onto the main road we pulled up next to a Cadillac limo, so naturally we looked to see who was in it, but no dice. Then all of a sudden the window goes down and there's this guy laid back all tired and sweaty and I'm looking and looking and I yell at Mario, "There's Bruce!" Mario looks and says no it's not, I say YES it is; and we're yelling back and forth yes it is, no it's not, we look over at the guy again and he's cracking up! And he sees us looking at him and he says, "Yeah, it's me," and smiles, and then the car pulls away. What a time for traffic to start moving! It wasn't exactly meeting "The Boss," but it'll do for now! A perfect ending to a magnificent concert!

Phyllis Liedtke
Chicago, IL

I went to Wisconsin to hear Bruce sing live for the first time in my life. Unexpectedly, when my friends and I made it up there, we decided to play detective and ventured to find Bruce's hotel. Hint after lucky hint led us up a green hill past a buffalo pasture to the "Americana" of Lake Geneva. We waited and waited. Just the three of us. Finally, the tinted glass door swung open and Bruce pranced out like a cautious cat donned in incognito cap and shades, combat attire and amazing khaki suede boots. He spoke in an affectionate whisper, looked into our eyes like we were pretty special, and agreed to pose for pictures. As he turned to leave, I asked for a hug.

Jenny Juristo
Tampa, FL

"My God, that's Bruce!" I thought out of nowhere, June, 1983, as I viewed the jogger a half block down my Hollywood Hills residential street. The man in the thigh-length black tee-shirt with the sleeves rolled up to the shoulders and dark pants kept approaching and I focused my eyes on his face, waiting to be proven wrong. I didn't even bother to mention it to my friend. The guy looked much healthier than the pictures I had seen, more muscular and even taller—and really, what would Bruce Springsteen be doing jogging in front of my apartment building in the rain on a Saturday morning?

As we caught up with one another, he crossed over to our side of the street. His gaze flickered towards us. I suppose my eyes were bugged as I realized that my wild notion was indeed correct, but his were warm, yet matter-of-fact, as if to say, "Yes, I am, but please don't interrupt my work-out." So I merely tugged on my friend's arm, whispered his name and stood silently in place until he was out of sight. Every article and interview I read these days talks about his work-outs, one saying that he's running six miles per day now. So I just make sure I'm up Saturday mornings, windows open wide, and playing his music. Because maybe someday he'll come back.

Christina Morgan
Studio City, CA

On collecting

BOSS BOOKS

5 new books reviewed

BY JAN WILLIS

WITH HIS POPULARITY AT ITS HIGHEST point ever after the release of *Born in the USA*, Bruce Springsteen is receiving serious attention by the book world as well. And how—five new Springsteen books have just been released, with more on the way. They range in type from biographies to photo collections to combinations of the two.

Inevitably, some look as if they were created—if not solely created—to cash in on Springsteen while he's red hot. Fortunately, however, there are some real gems too; books that convey a real feeling for their subject.

At the top of the list, for my money, is *Springsteen: Live*. It's a large-sized softcover paperback with over 150 concert photographs (80 in full color) by Philip Kamin and a text by Peter Goddard, rock and jazz critic for the Toronto *Star*.

It's the kind of book that makes you wish it was even longer, for you can look through the photos for hours, discovering different facets each time you look at a shot. The majority are taken from the new tour. The rest are mainly from 1980–81, while a few are from the *Darkness* tour. They're a fan's dream, portraying Springsteen and the band from being totally intense to playful. The layout is excellent, and the whole book makes you seriously wonder about buying two copies so that you can frame some of the shots.

Goddard's text is spread over about 21 pages, and complements the photos well. Within time frames shifting from St. Paul 1984 to Chicago 1980 to New Hampshire 1978 and back to the present, he conveys to the reader what he calls the "rapture" (an apt word) at a Springsteen concert.

And in a few pages he provides an overview of Springsteen's life and music, using fresh angles to cover familiar ground, and succeeding in making it his own.

He has an ear for a good line, describing "I'm on Fire" as a "lusty murmur," a description I think of every time I hear the song now. In watching "My Hometown" being performed in St. Paul, he writes that it is "as much about urban decay as it is about the decay of dreams. It is played with effortless grace—you want to let it flow past you, that's all, but its theme simply cannot be ignored."

There are a few comments that I disagree with. In writing about the beginnings of the lawsuit with Appel, a line about how Springsteen "started hassling" Appel seems to be a very poor choice of words. Or at least the connotation it leaves me with is unfortunate. It seems odd to use a word like "hassling" when someone discovers he has signed his career away.

But that doesn't detract from the enjoyment of the book. When I opened it, I expected it to be a photo book with a text that was probably just thrown in. I was surprised to find that each is striking, and well worth the money.

Springsteen: Back in the USA (as the cover says, although the title page insists it's *Bruce Springsteen*) is credited to writer Marty Monroe, although this is primarily an excellent photo collection. And the photos are the reason to consider purchasing this one. There are 66 in all, 52 of which are in color, and nicely reproduced too. Taken by several photographers, they don't share a common vision (as Kamin's do), but they are great shots overall, all taken in concert except for a couple. Most are full-page shots, and there's a centerfold poster (17″ x 22″) in color taken from the new tour that's very neat. There's even a sweaty cover pose that will make you feel like you're almost there, too.

Unlike the Kamin-Goddard book, it's only the photos here, not the text as well, that are the attraction. The text is very, very brief. Which is not a loss, actually. Also, as far as the layout is concerned, one annoying aspect is the "Chronology" section. A capsule review of a specific year, 1984 for example, is given in a small box, illustrated by an accompanying photo. Not a bad idea, although the logical idea would have been to have matched the year with a photo from that year. That's usually not the case, however. The 1984 capsule has a beautiful photo with it, a great shot from "No Nukes" in 1979, however.

The text aside, however, the book is a good choice due to its excellent photographs.

Marianne Meyer's new pocket-sized paperback biography, *Bruce Springsteen*, will probably be the one title most easily available to readers. Published by Ballantine as part of a new series on rock whose subjects range from Springsteen to the Police to Duran Duran to Culture Club (did we say *rock*?), it will be available practically everywhere.

The cover blurb promises the reader "everything you want to know about Bruce Springsteen," but the contents don't really deliver. Meyer clearly cares about her subject, but her book is too derivative of the earlier bio by Dave Marsh. Overall, she doesn't really find her own approach to writing about Springsteen. Instead, readers will have a strong sense of having read almost all of this before—in Marsh's book. Only those readers unaware of that book will find much new here. With Marsh's book still in print I can't really recommend Meyer's book. It reads as if written for the casual fan, rather than for the serious one.

Two of the many new Bruce books.

When she breaks away from Marsh's approach, she can be effective. As when she relates the story of how Springsteen spent his birthday in 1978—and his sole day off during that part of the *Darkness* tour—with the editor of *The Aquarian*, driving around, giving an all-day interview. That's a charming story, the kind of story readers want to discover. I wish the whole book was that way. Overall, Meyer needs to come up with her own approach, as did Goddard, and then she may write a very effective book.

Michael Stewart's *Bruce Springsteen* is a 64 page hardcover book with 75 photos, most of which are from *The River* tour. This one also has "quickie" written all over it, though it's not a complete loss. I actually like several of the photos a lot, in fact. That's the only attraction, however, because Stewart's text rehashes the same facts and stories that have been told before. And he commits huge blunders like writing that Landau's famous column on Springsteen appeared in *Rolling Stone*. He also has *The River* tour going to Japan and Australia, which must be quite a surprise to fans in those two countries. His discography is practically lifted right out of Marsh as well. Little things like that tend to make you question a writer's credibility.

The last title, Elianne Habersberg's *The Boss: Bruce Springsteen* is a large-size softcover (paperback) that is part bio and part black and white photo collection. This is certainly a valid format, but the text is a rerun of facts serious readers will already know. It only really comes alive near the end when she writes of the feelings of some of Springsteen's fans, and the warmth and depth of feeling they have.

In considering these new books, I feel that anyone subscribing to this magazine is a person who is past being a casual fan, and is interested in material that goes beyond the surface. People who want to know, "Is this book special?" "Is it different from others?" "Do I learn more by reading it?" "Do I see something I haven't seen before?" "Do I see something familiar in a new way, from a different perspective?"

On that basis, *Springsteen: Live* is a definite essential item, with *Back in the USA* a runnerup choice. We recommend that you be more selective on purchasing the rest of the titles, unless you want a complete set of all the Springsteen items, regardless of quality.

In regard to new full-length studies of Springsteen, it seems the best is still yet to come. Other books will be coming out in the months to come, such as the Humphries-Hunt book mentioned in issue 9. At press time Lynn Goldsmith's new book, *Bruce Springsteen*, had just come out and is magnificent (a full review in #13). Also Dave Marsh is reissuing *Born to Run* in a coffee table format. And not to plug *Backstreets*, but coming this spring is *Bruce Springsteen: The Illustrated Record*, by the Editors of *Backstreets*, which will be the most complete guide to Bruce Springsteen ever published.

In print

WHEN THE BOSS CAME TO PHOENIX, the weekly *New Times* newsmagazine tried to get an interview without any luck. So instead of a Bruce interview, they did excellent articles on Southside Johnny and Beaver Brown (both of whom went through Phoenix close to the Springsteen show), and they did this hilarious Springsteen spoof making fun of all us Bruce bores. If you flunk these tests you shouldn't be reading this magazine (Reprinted with permission of *New Times*). Send any interesting clippings to In Print.

DID YOU KNOW?
Bruce Springsteen is *not* a registered trademark. But **Billy Joel** *is!!*

Bruce Springsteen: "Why wasn't I interviewed?"

Illustration by Curtis Parker/Rep. by Paul Willard

SPECIAL SPRINGSTEEN EDITION!!!

IT COULD HAPPEN TO YOU!

The nine warning signs of a Springsteen snob. Reading this could save your social life!

1. Unwillingness to shave coupled with unwillingness to grow a full beard, resulting in perpetual 5 o'clock shadow.
2. Compulsive tendency to smear grease or oil on tee shirts and blue jeans.
3. Scrawling lyrics to pre-*Born to Run* songs on bathroom walls and desk tops.
4. Telling people your "old man" is a janitor when he actually owns a bank.
5. Using the words "pa" or "little girlie" in any context.
6. Hating anyone who became a Springsteen fan after you did, even if you became a Springsteen fan last Tuesday.
7. Quoting Dave Marsh, in any context.
8. Inability to admit that you don't know how to change your oil.
9. Absolute refusal to wear short pants.

HOW DID YOU SCORE?

Here's how to find out:

If you show **none** of these signs, relax! You are a Journey fan.

If you show from **one to three** of these signs, you are: still within reach. Take the rear lifters off your Mazda and relax.

If you show from **four to eight** signs, you are: either a confirmed Springsteen snob or work in a garage. Seek professional help. People in this category drop out of college to change air filters.

If you show all nine signs, you are: John Cougar.

HOW DID YOU SCORE?

Here's how to find out:

If you answered all the questions correctly, you are a: Boss Man.

If you answered four questions, you are a: Chromed Invader.

If you answered three questions, you are a: Soul Crusader.

If you answered two questions, you are a: Lonely Rider.

If you answered one question, you are: Wounded, Not Even Dead.

If you missed all the questions, you are a: Tramp.

DON'T BE SOLD SHORT!
Study these photos carefully. Can you spot the two imposters? The man on the left is imitating the old Springsteen; note the jacket and beard stubble. The man on the right is imitating the new Springsteen; note the clean-shaven look and "what? me worry?" grin. Yes, the man in the middle is the Boss. Next time, will you know the difference?

FREE — YOUR POCKET GUIDE TO SPRINGSTEEN IMITATORS!

Don't be fooled — there is only one Boss!

1. **John Cougar (a.k.a. John Cougar Mellencamp, a.k.a. John Mellencamp, a.k.a. "Little Bastard"):** Even an eleventh-hour name change hasn't enabled this Indiana farmpoke to completely live down the shameless Boss-cops of his early career! The gurgling vocals, the arcane references to cornbelt Americana — it's all there, right down to the beard stubble! Blew his cover at the Who concert in Tempe after a suspicious concertgoer pegged him on the temple with an empty fifth of Jim Beam and revealed his true persona. Pouting and profane, the Coog stomped offstage dragging his reputation and a large cranial welt with him. If Bruce is a Chevy, Cougar is a: Subaru Brat.

2. **Jim Steinemann:** Otherwise known as the man who gave the world Meat Loaf and then refused to be a good sport and take him back. Steinemann's urban-romantic/lyrical approach on songs like "Paradise by the Dash Board Light" lifted the brunt of its inspiration from Springsteen's *E-Street Shuffle/Born to Run* era, although Loaf's pork belly made him an unlikely sex symbol, and blocked Steinemann's efforts to become the next Bernie Taupin. Steinemann's latest stab at lyrical piracy came on the soundtrack to the doltish rock movie *Streets of Fire* — sound familiar? If Bruce is a Chevy, Steinemann is a yellow Gremlin.

3. **Tony Carey:** Carey, who looks like Geddy Lee but ugly, hit big recently with the song "A Fine, Fine Day," which with its tales of inner-city intrigue and vague allusions to criminal activity was a Springsteen rip from start to finish. Elsewhere on the accompanying LP, Carey's Bruce-ifying was even more obvious. If Bruce is a Chevy, Carey is a: Vespa with a flat.

4. **John Cafferty:** In addition to one of the most awkward band names in the business (What the hell is a Beaver Brown?), Cafferty has a taffy-pulling vocal style remarkably similar to that of the Boss. Many beginning listeners, for example, confuse Cafferty's hit "On the Dark Side" with Springsteen's "She's the One." If Bruce is a Chevy, Cafferty is a: rusted-out Schwinn.

BE CAREFUL! *Not everyone who sounds like a Springsteen imitator really is! For instance, it's okay to buy albums by Tom Waits and Bob Seger, who are friends of the Boss and sounded like him before he was famous.*

TEST YOUR BUSINESS SENSE!

Can you identify the Springsteen songs that feature these registered trademarks?

1. **Exxon**
2. **Chevy**
3. **Bob's Big Boy**
4. **7-Eleven**
5. **Woolworth's**

ANSWERS

1. **"Jungleland"** — Bruce puts to a kind word for his favorite high-octane with the line, "They'll meet 'neath that giant Exxon sign/That brings this fair city light." Put a tiger in your tank.

2. **"Racing in the Streets"** — "I got a '69 Chevy with a 396," sings Bruce in an ode to the legendary make and model.

3. **"Open All Night"** — Springsteen joins the ranks of Bob's followers nationwide in this cut from the *Nebraska* album. "I remember Wanda when she was employed/Behind the counter at the Route 60 Bob's Big Boy." Gimme a tuna stack.

4. **"Racing in the Streets"** — Yep, this one was chock full o' trade names. "She's waitin' tonight down in the parking lot/Outside the 7-Eleven store." Do it — have a Big Gulp.

5. **"Rosalita"** — Little Joe's down in front of Woolworth's/Tryin' out his attitude on all the cats," the Boss sings in an understated tribute to the wonderful world of Worth's.

TEST YOUR KNOWLEDGE!

Can you link these famous people to the corresponding Springsteen song?

1. **Roy Orbison**
2. **Charles Starkweather**
3. **Burt Reynolds**
4. **Billie Jean King**
5. **Johnny Cash**

ANSWERS

1. **"Thunder Road"** — The Truman Capote of rock singers is saluted with the line "Roy Orbison singin' for the lonely/Hey that's me and I want you only."

2. **"Nebraska"** — The grisly tale of highway killing is based on the true-life exploits of Starkweather, a mass murderer and distant relative of the crazed midget Butch Starkweather.

3. **"Cadillac Ranch"** — Springsteen paid a loving tribute to American film masterwork *Smokey and the Bandit* in this automotive rocker — and allegedly raised the dander of Jackie Gleason by leaving him out!

4. **"Billie Jean"** — Springsteen tips his hat to his longtime clay-court favorite on this affectionate track from the new *Born in the U.S.A.* LP.

5. **"Johnny 99"** — The man in black isn't mentioned by name in this acoustic tale of woe — but he liked it so much he decided not only to cover it but to name a recent album after it!

BRUCE THROUGH THE EYES OF HIS PEERS!

The world's great minds speak out on the Boss:

• "In the dark, like all of the guys trapped in Springsteen's songs, he's just a spirit in the night!" — *Debby "Five Stars" Miller, Rolling Stone.*

• "If all Americans — in labor and management, who make steel or cars or shoes or textiles — made their products with as much energy and confidence as Springsteen and his merry band make music, there would be no need for Congress to be thinking about protectionism." — *George F. Will.*

• "Nancy and I love Bruce Springsteen — just like the Surf Punks." — *Ronald Reagan.*

• "Despite his surname, Bruce is mostly Italian." — *Peter "Boom Boom" Gambaccini.*

• "This guy may not be God yet, but he has his sleeveless undershirt in the ring." — *Robert "B+" Christgau.*

• "Read the book." — *Dave "Grandstand" Marsh.*

STOP BEING EMBARRASSED!

Don't blush! Get even!

Tired of nodding blankly as your friends blithely discuss Bruce's songs, ashamed to admit you don't understand all of the lyrics? There's no need to suffer in silence any longer. Here's a handy reference guide and lyric dictionary that'll shut up the Springsteen snobs and keep you one step ahead on the social ladder.

Hurst: An auto-supply firm specializing in shifters. As in, "I got a '69 Chevy with a 396/Fuelie heads and a **Hurst** on the floor."

Dynamo: A famous rollercoaster located at an Eastern amusement park. It appears in the song "Prove It All Night" ("Meet me in the fields/Behind the **Dynamo**") which local radio stations have rediscovered on the eve of Bruce's Phoenix concert. Listen closely. You won't hear it — or any other Springsteen song that hasn't made it into the top-40 — after he's gone.

Mister: A vague and frequent term used to denote a general sense of inferiority or measured respect. As in, "**Mister**, I ain't a boy/I'm a man." First came into fashion on *Darkness on the Edge of Town.*

Sir: Synonymous with mister, but best used in situations where a monosyllabic response is called for. As in, "At least for a little while, **sir**/Me and her we had us some fun." Became popular on the *Nebraska* album.

Little Girlie/Little Girl: Both terms refer to women, but the difference between them is unclear and they may be used interchangeably. The expressions are flexible, and can be used to address close friends ("**Little girl**, I want to marry you") or even total strangers ("Well, hey, **little girlie** with the blue jeans on!").

Pa: (archaic): An obscure term found only on reruns of *Little House on the Prairie* and Springsteen albums ("Our **pa**'s each own one of the World Trade Centers"). When discussing Springsteen, it is never proper to use the middle-class term "Dad." The working-class "Pa" is always preferred.

Classifieds

LOOKING FOR THE FIRST ISSUE OF BACKSTREETS Magazine. Will pay a reasonable price. Call Ann (301) 864-0599 or write to: Ann Rum, 5201 Tilden Road, Bladensburg, MD 20710.

I'M A SPRINGSTEEN FANATIC AND WANT LOTS OF Boss penpals! Jill Burris, 226 Lancer Dr., Columbia, SC 29210.

SPRINGSTEEN PHOTOS (1980-84). PROFESSIONAL photographer wants to trade published pictures for quality tapes. Many concert photos plus Bruce portraits. Brooks Kraft, 1133 Park Ave., NY, NY 10028.

WANTED: ANY CONCERT POSTER FROM EARLY Carlton Theatre, Red Bank, NJ and Oct. 12 1976 Rutgers University Concert. Also Thunder Roads 1, 2, and 3. Send list to Gregg Fodale, 7 Colonial Way, Lincroft, NJ 07738.

ITALIAN FAN WANTS TO TRADE RARE RECORDS, tapes, information, photos, etc. Antonio Giannetto, Via Cagliari, 56; 95127 Catania, Italy.

WANTED: BRUCE BUTTONS/PINS. ANY SHAPE, SIZE, color but must have Bruce on them! Please write Tina Starstrom, 12 Ralden Ct., Baltimore, MD 21207.

PENPALS WANTED: THIS EX-JERSEY GIRL WANTS to write to other Springsteen fans. Stacy Detwiler, 6807 N. Sheridan #922, Chicago, IL 60626.

FAN INTERESTED IN BRUCE VIDEOS WILL TRADE videos or audio. Tim Wenzel, 1314 St. James Ct., Madison, WI 53715.

RARE SPRINGSTEEN (1970-84). LET'S EXCHANGE lists now. Michael Kaiser, 125 Gilmore Blvd., Floral Park, NY 11011.

WANTED: BEAVER BROWN/BRUCE MATERIAL. HAVE 12 page list. Write Mel Dow, 8 Williams Lane, Yardley, PA 19067.

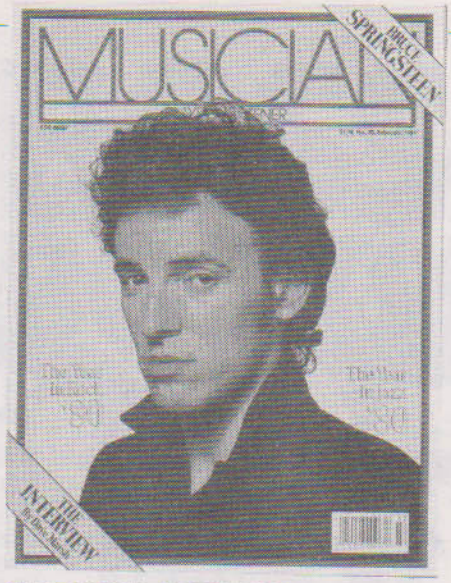
MASSIVE LIST OF BRUCE RARITIES. WRITE RECORD Runner, 5 Cornelia St., NY, NY 10014. Or stop by our store when you're in NYC.

WRITE FOR FREE BRUCE SPRINGSTEEN LIST. OVER 90 items, records, posters, many rarities. If you're a Bruce fan you'll want to see this list. Send a large SASE. Radio, Radio Records, PO Boix 2901, Arlington, VA 22202, (703) 820-9181.

SPRINGSTEEN ITEMS WANTED. SERIOUS SPRING- steen collector seeks contacts all over the world to cover new tour. I collect records (all sorts), tapes, videos (VHS, NTSC or PAL), promotional material, etc. Will trade from large collection or pay cash. Hans-Erik Eriksson, Mellbyv. 3, S-872 00 Kramfors, Sweden.

BRUCE, LITTLE STEVEN, CLARENCE. RARE ITEMS from UK, Europe, US and Japan! Promos, pic sleeves 45s, 12"s, test pressings, posters and more. Write for list to: Mod Land, 48 Shattuck Ave., Box 138, Berkeley, CA 94704-1140.

A PENPAL CLUB FOR SPRINGSTEEN AND SPRING- field fanatics. For information send SASE to Springatics, PO Box 585, Irmo, SC 29063.



UP FOR AUCTION: RARE FEBRUARY '81 MUSICIAN Magazine with great Bruce interview, perhaps best Springsteen interview yet. Fantastic pictures, too. Mag is in perfect condition. Send bids by April 1st to Musician Auction, Backstreets, PO Box 51225, Seattle, WA 98115.

WRITE FOR FREE LIST OF SPRINGSTEEN COLLECTIBLE records. Great stuff, reasonable prices. Record Menagerie, PO Box 113, Penfield, NY 14526.

SPRINGSTEEN TAPES (1970-84). WANT TO TRADE tapes/photos and other Springsteen collectibles? Let's exchange lists. David Houser, 203 Yoakum Pkwy. #825, Alexandria, VA 22304.

Rates

RATES ARE 60 CENTS FOR EACH WORD, 10 WORD or $6 minimum. Deadline for next issue is March 1, 1985. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Send ads to Classifieds, PO Box 51225, Seattle, WA 98115.

SPRINGSTEEN SHAPED PICTURE DISC. ENGLISH RARE disc in shape of Pink Cadillac (CBS-WA 4436). Minimum bid of $75. Limited quantity. Also 12" "Dancing in the Dark" w/"Pink Cadillac" on b-side, $15 each, quantity limited. English 12" live with Jersey Girl also $15 each. B.W., P.O. Box 436, Westville, NJ 08093.

INTERESTED IN CORRESPONDING WITH OTHER Springsteen fans. Marilyn Gerby, Box 525, Latham, NY 12110.

WANTED: SPRINGSTEEN LIVE TAPES TO TRADE. SEND list to Dean Cherchiglia, 14468 Superior Rd., Cleveland Hts, OH 44118.

FOR SALE, GREAT AND GIANT SPRINGSTEEN BUTTON collection. All sorts of stuff including many early and rare buttons. Send a legal sized SASE to Steve Reed, 2318 2nd Ave., #1098, Seattle, WA 98121.

WANTED TO BUY: WILL PAY TOP PRICE FOR ISSUE #1 of Backstreets in very good to excellent condition. Please quote price requested. Laurie E. Dann, 01 Eighth Ave., Danbury, CT 06810.

FROM THE VAULTS OF
THE KING OF
Rubber Stamps
GREETINGS FROM
Prove It All Night
Prices are as follows:
PROVE IT ALL NIGHT $6
SAXOPHONE $6
TENNIS SHOES $4
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GREETINGS FROM $6
Add $1 to all U.S. orders for postage; $2 to all overseas orders for airmail. Allow two weeks for delivery. Satisfaction guaranteed on all stamps. Mail cash or money order to:
Backstreets
DEPT. OF RUBBER GOODS
P.O. Box 51225, Seattle, WA, 98115. U.S.A.

Auction

We mistakenly ran the wrong auction closing date with our ad in the last issue so many of those items still remain. This auction closes March 15th.

All records for sale to the highest bidder before March 15th--please honor your bids. Minimum bids are noted by "mb." Disc graded first/then picture cover if any. Satisfaction guaranteed as always.

ARGENTINA lp: Born to Run, super rare pressing with different song order very very rare, m/m mb$25
ARGENTINA lp: "Obsurdad en el Suburbio" (Darkness) rare, m/m, mb$25
AUSTRALIA 45: Hungry Heart/Held Up, rare pressing, mint, mb$10
CHINA lp: The River, weird rare press with great typos, still sealed mb$25
DUTCH 12": Dancing/dub/blaster mix, great 12" from Holland, m/m mb$5
DUTCH 45: Dancing in the Dark, PS, mint/mint, mb$6
SPAIN 45: Dancing in the Dark, PS, different back, m/m mb$6
SPAIN 45: Dancing in the Dark, PS, one sided promo , m/m mb$15
SPAIN 45: Open all night/The Big Payback, unreleased b side, PS m/m mb$10
SPAIN LP: Saludos Desde Asbury Park, (Greetings) rare, still sealed mb$12
SPAIN LP: Historia de la Musica Rock, a great Born to Run with a completely different cover, full color booklet, ss mb$17
SPAIN LP: The River, perfect, m/m, mb$15
USA 45: Tenth Avenue Freezeout, white label promo, , vg+, mb $8
US lp: Nebraska, promo , m/m mb$10
USA 45: Clarence Clemons, "Summer on Signal Hill," rare non-lp song, m, mb$5
USA 45: Fade Away/"To Be True," rare misprint on non-lp b side, PS, m/m, mb$8
USA 45: Fade Away/same, dj , m, mb$13
USA 45: Hungry Heart/same, dj, m, mb$13
USA 45: Badlands/Streets of Fire, rare stock copy for 1978, m-, mb$7
USA 45; Prove it all night/Factory, rare stock copy , 1978, vg+, mb$7
USA LP: The River, white label promo, dj only copy, rare, pristine, m/m mb$12
USA LP: Born to Run, "John" Landau version, peeled, misprint, vg+/vg+ mb$11
USA 45: Blinded by the Light, Playback promo from 1972, PS, vg+/m, rare mb$45
US 45: Santa Claus, promo 45 , white label with promo PS, rare, m/m mb$15
US 45: Cover Me, promo with special promo PS, white label, m/m mb$8
US 45: Dancing in the Dark, promo with promo PS, white label, m/m mb$10
US 45: Rosalita, early Playback promo, super rare, PS, vg+/m, mb $35
UK 45: Atlantic City/Mansion on the Hill, with great unique PS, m/m, mb$5
UK 45: Hungry Heart/Held Up, PS, non-lp b side, black type, m/m, mb$6
JAPAN 45: Hungry Heart/Held Up Without a gun, non-lp b side, PS m/m mb$6
JAPAN 45: Dancing in the Dark/Pink Cadillac, PS, m/m , mb$5
JAPAN 45: Cover Me/Jersey Girl, PS mint/mint, mb$4
LITTLE STEVEN SECTION: all 45s mint
US 45: Out of the Darkness/Fear, mb$3
DUTCH 45: Solidarity/Under the Gun (live), great PS, mb$5
DUTCH 45: Out of the Darkness/Fear, great picture sleeve, mb$5
DUTCH 45: Vote that Mutha Out/I Am a Patriot, PS, non-lp song, mb$4
JAPAN 45: Out of the Darkness,/Fear best Steve PS yet, mb$5
RONNIE SPECTOR AND THE E STREET BAND: US 45: Say Goodbye to Hollywood Baby Please Don't Go. Super rare stock 45 with Bruce, band and Ronnie PS! Great item, legendary song, m/m mb$15

Set sale

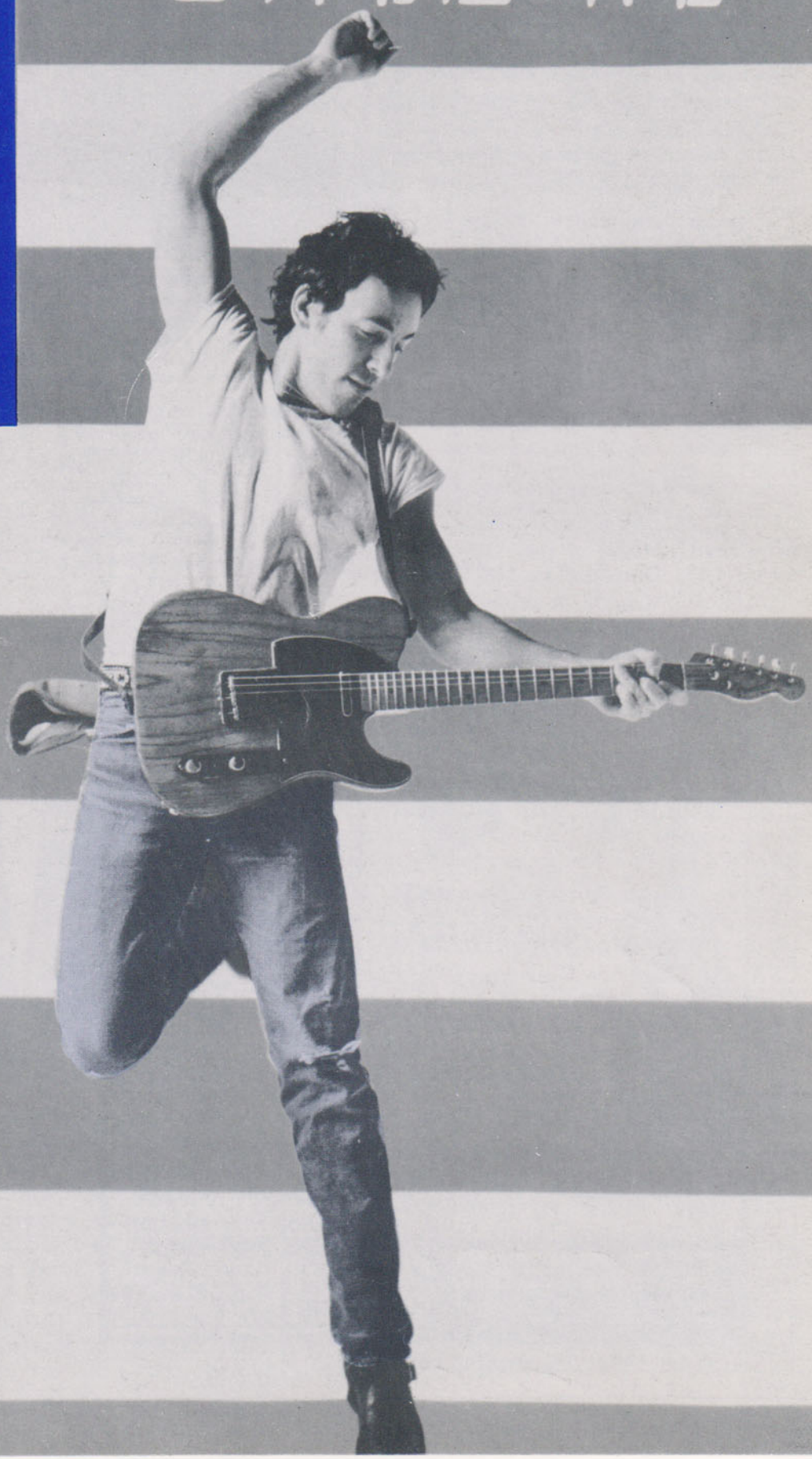
We now stock quite a number of the new Springsteen books plus many imports, magazines, back stage passes and other interesting collectibles. Please send a self addressed enveloped with 40 cents postage (or two IRCS) to be sent our new catalog. Send to Catalog, Backstreet Records, PO Box 51225, Seattle WA, 98115. It's the most complete and best catalog of Springsteen items in the world.

BACKSTREET RECORDS PO Box 51225 Seattle, WA 98115

Money orders and cash sent out in 24 hours--checks take three weeks. Your satisfaction is guaranteed on all items.

Off the wall

ברוס ספרינגסטין
נולד באר"ב



עופרה טרכטין 1987